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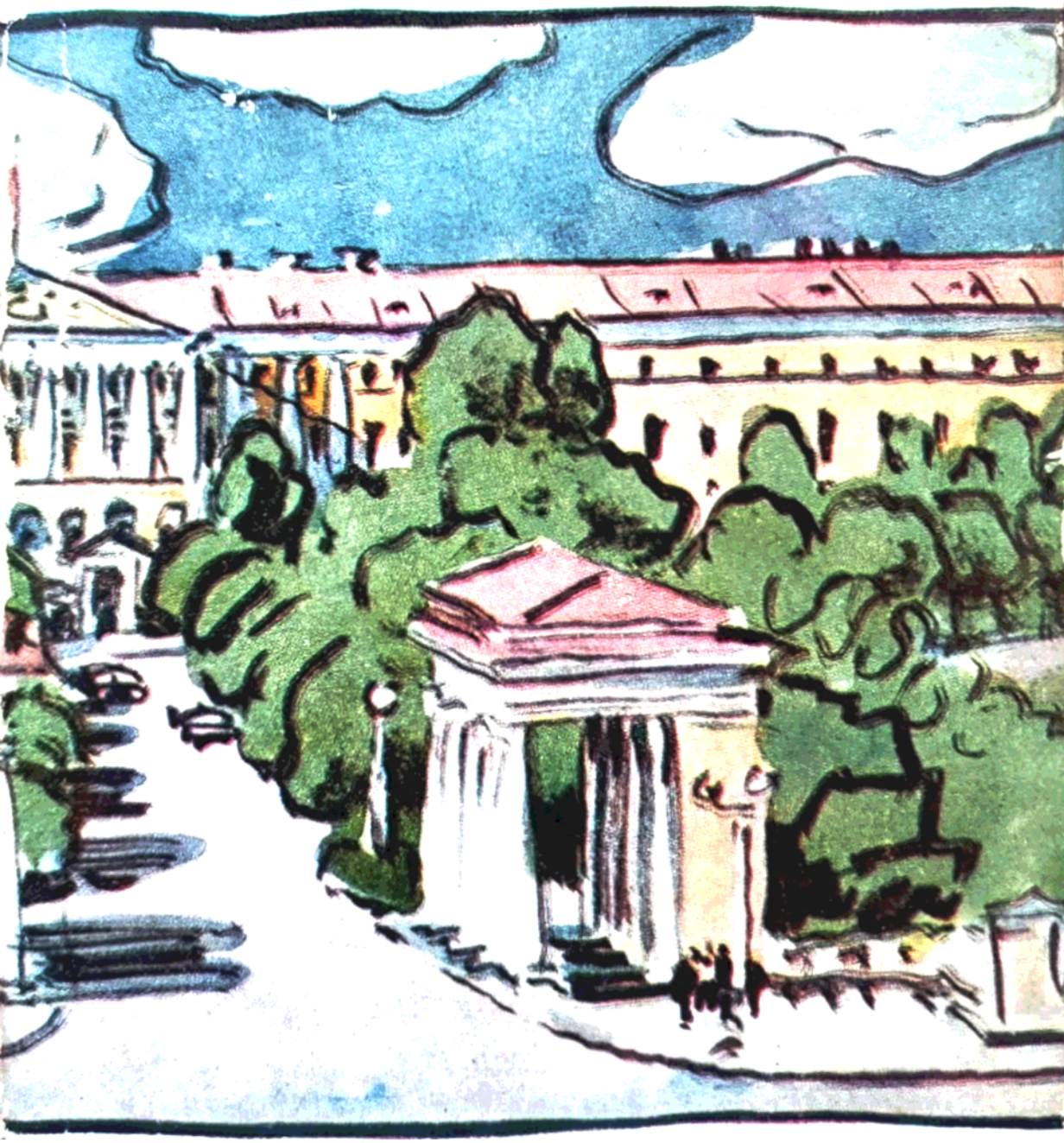

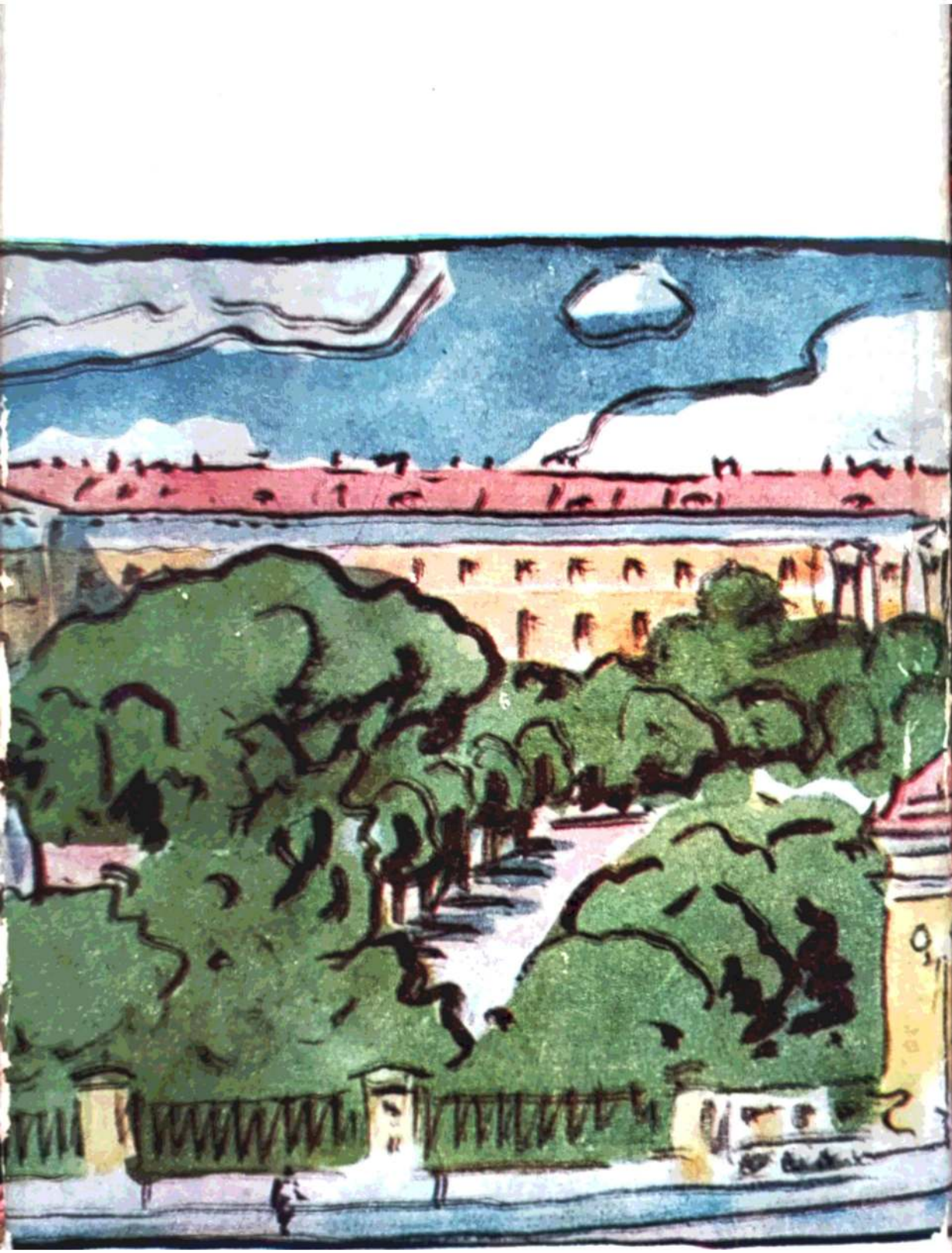

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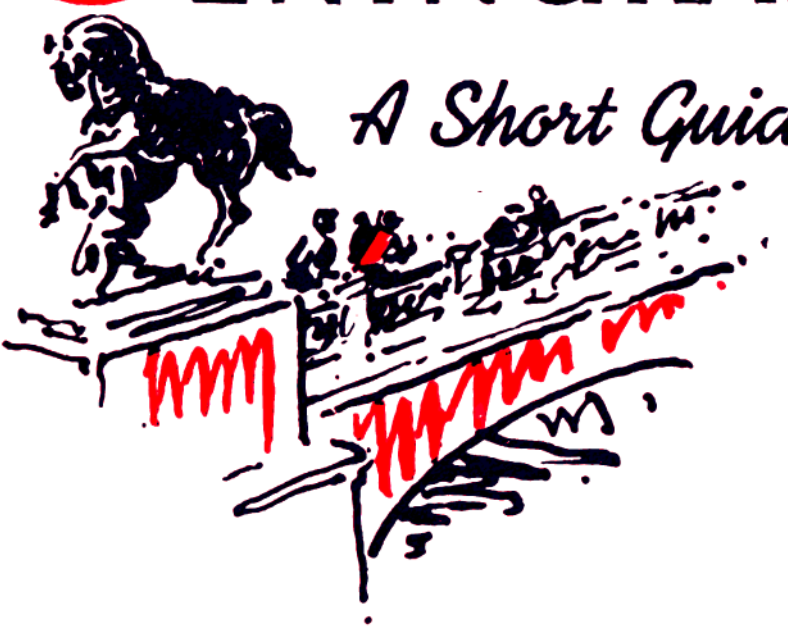
A Short Guide



FOREIGN LANGUAGES PUBLISHING HOUSE
Moscow 1959

TRANSLATED FROM THE RUSSIAN
BY ROBERT DAGLISH

DESIGNED
BY E. BERNSTEIN

П. Я. КАНН

ЛЕНИНГРАД
(путеводитель)

На английско языке

Редактор *Е. Триумфов*
Издательские редакторы *А. Троицкий* и *И. Алексанова*

Художественные редакторы *А. Куписко* и *В. Самсонов*
Технические редакторы *В. Мещерякова* и *М. Сафронович*

Подписано к печати 8/I—1959 г. Формат 70×92¹/₃₂.
Бум. л. 3⁵/₈-8,48 печ. л. Уч.-изд. л. 10,41.
Зак. 1082. Цена 8 руб.

Отпечатано в 15-й типографии
Управления полиграфической промышленности
Мосгорсовнархоза. Москва.

Printed in the Union of Soviet Socialist Republics

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INTRODUCTION

Leningrad is not a city of skyscrapers. The visitor approaching the city by the Moscow Road sees no towering buildings on the horizon. First the golden dome of St. Isaac's Cathedral gleams through the faint misty haze, then from the top of Pulkovo Heights (near the famous observatory) one can see the whole panorama of the city spread out over the delta of the river Neva. Even here there are few landmarks. The 472-foot mast of the television centre and the 400-foot Admiralty Spire are hard to discern in the distance. In the central districts of the city four- or five-storey buildings predominate. In 1844, Nicholas I, wishing to stress the difference in station between the tsar and his subjects, decreed that all new buildings in St. Petersburg should be at least a *sazhen* (about seven feet) lower than the Winter Palace. Only the

churches of the city that was then capital of the Russian Empire, with their crosses, domes and spires, rose higher than the palace. This tradition was enforced for many decades.

Another feature that at once strikes the visitor is that the city has no straggling, inconvenient suburbs. The first building on the road from Moscow is a fine ten-storey block of flats standing at the head of the broad Moskovsky Prospekt, which leads straight to the centre of the city.

Before introducing the reader to the streets and avenues of Leningrad, something must be said about the history of this city which is the second largest and second most important city in the Soviet Union.

Until the beginning of the eighteenth century Russia was cut off from the sea. The Black Sea was in the hands of the Turks. Sweden was master of Russian lands in the region of the Gulf of Finland and the river Neva.

Russia could not develop her economy and could not take a fitting place in the political life of Europe without having access to the high seas. Peter I, a man of great intelligence and character, realized this and in 1700 he marched his army to the shore of the Baltic. In the Northern War the Russians won back their territory on the Neva coast.

On May 16 (27, new style), 1703, on Zayachi Island, at the broadest point of the Neva estuary, the building of St. Petersburg began with the laying of the foundation stone of the Fortress of Peter and Paul.

The city thus began as a Russian fortress guarding the conquered Baltic territory. As time went on, however, foreign vessels began to call at the port of St. Petersburg, and in 1712 the city on the Neva was declared the capital of Russia.

The *rabotniye lyudi* (workmen), as the peasants who had been herded to the banks of the Neva were called, dug canals, laid roads, built embankments, sank piles into the marshy soil, and in accordance with the designs of Russian and foreign architects erected the palaces and churches that were to adorn the new Russian capital.

Modern Leningrad impresses one by the fine layout of its buildings, the combination of monumental architecture with the strict planning of its broad streets and squares that weaves parks, gardens, canals and buildings into a single harmonious pattern.

The most characteristic part of the city's architecture is the beautiful Neva embankment area, where one finds such fine architectural monuments as the Smolny Institute, the Field of Mars, the Palace and Decembrists' squares, Vasilyevsky Island, the Fortress of Peter and Paul, the Admiralty, the Winter Palace, the Exchange and many others. Leningrad's principal thoroughfare is the Nevsky Prospekt, with the Arts and Ostrovsky squares that branch out from it. Even in the suburbs of Leningrad there are famous palaces, parks and fountains to be found. The Lenin Metro (Underground Railway) is also one of Leningrad's outstanding architectural achievements.

The Russian writer Nikolai Gogol once said that buildings were historical chronicles. And indeed Leningrad's streets and buildings have been the silent witnesses of many great historical events.

The history of Russian literature and art is closely linked with Leningrad. Pushkin, Gogol, Dostoyevsky, Saltykov-Shchedrin, Gorky and Mayakovsky, all lived and worked in the city at some time in their lives, as did the composers Chaikovsky, Glinka and Rimsky-Korsakov, the painters Repin and Surikov, and the sculptors Shubin and Klodt.

Leningrad also holds an honoured place in the history of Russian science. It was on Vasilyevsky Island that the Academy of Sciences founded by Peter I began its work. Mikhail Lomonosov, the foremost Russian scientist of the eighteenth century, Alexander Popov, the inventor of wireless, Dmitry Mendeleyev, creator of the periodic system of the elements, Ivan Pavlov, one of the greatest physiologists the world has ever known, Alexei Krylov, "the admiral of shipbuilding," and many other scientists whose discoveries and inventions have enriched mankind worked on the banks of the Neva.

Much of the work of Vladimir Ilyich Lenin, founder of the Communist Party and the Soviet state, was done in the city which now bears his name. Lenin's activity was the culmination of the long revolutionary struggle for liberation waged by the Russian people, which is also an integral part of the city's history

It was in Petrograd, as the city was called after 1914, that the first detachments of the revolutionary

army of the proletariat were formed. In 1917, the workers of Petrograd overthrew the autocracy, and a few months later the victory of the armed October uprising in Petrograd led to the establishment of Soviet power throughout Russia.

In March 1918, when Petrograd was threatened by the German northern offensive, the government moved to Moscow, and Moscow became capital of the Soviet state.

Soon after the October Revolution, under the leadership of M. Kalinin, a future President of the Soviet state, the first steps were taken towards rehabilitating the suburbs of the city. Three hundred thousand working-class families were moved from hovels and cellars to comfortable flats in the centre of Petrograd. The palaces of the royal family and the mansions of the gentry were converted into holiday homes and workers' clubs. Thanks to the work of restoration that was done after the Civil War, the city's industrial production rose far above pre-revolutionary figures, and tractors, turbines, powerful generators and textile machinery, things that had never been produced in Petrograd before, began to be manufactured in increasing numbers.

During the period of the first five-year plans the working people of the city made an important contribution to the building of socialism in the Land of Soviets. This peaceful creative labour, however, was interrupted by the onslaught of Nazi Germany. In the middle of September 1941 Nazi troops reached the outskirts of Leningrad. The city became part of the

front-line and Nazi bombs and artillery fire reduced its buildings to rubble and killed thousands of people.

Besieged Leningrad ran short of food. In 1941, the Soviet local authorities were obliged to cut the bread ration to 250 grammes per day for manual workers, and to 125 grammes per day for office and professional workers. The food shortage was accompanied by a lack of public services. Water and electricity supplies were cut off, fuel stocks ran out, bathhouses and laundries had to be closed down. Public transport came to a standstill. But the hunger that lasted for nearly 900 days of siege, mostly in conditions of extreme cold, did not break the will of the people of Leningrad.

In the worst period of the blockade, a "road of life," as the Leningraders called it, was laid across the ice of Lake Ladoga within a few miles of the front-line. In spite of the bombing and artillery fire to which this vital communication link was subjected, the flow of traffic along it never ceased. Heavily loaded lorries brought to Leningrad provisions, armaments, fuel and ammunition from all parts of the country, returning with goods made in Leningrad factories in spite of the blockade and with civilians who needed to be evacuated on account of disability or sickness.

In spite of the difficulties of the blockade, the people of Leningrad never stopped increasing their aid to the front. At Leningrad industrial plants, which were often under artillery fire, armaments and munitions were manufactured, and fighting machines re-

paired. At some of the factories in the southern districts of the city the workers stood at their lathes, with rifles slung over their shoulders, in case enemy troops broke through into the city. The heroism of both civilians and troops in Leningrad was on such a mass scale that over 500,000 people were afterwards decorated by the government with the "Defence of Leningrad" medal.

In January 1943, the ring of the blockade was broken, and a year later a victory salute was fired over the city to celebrate its liberation.

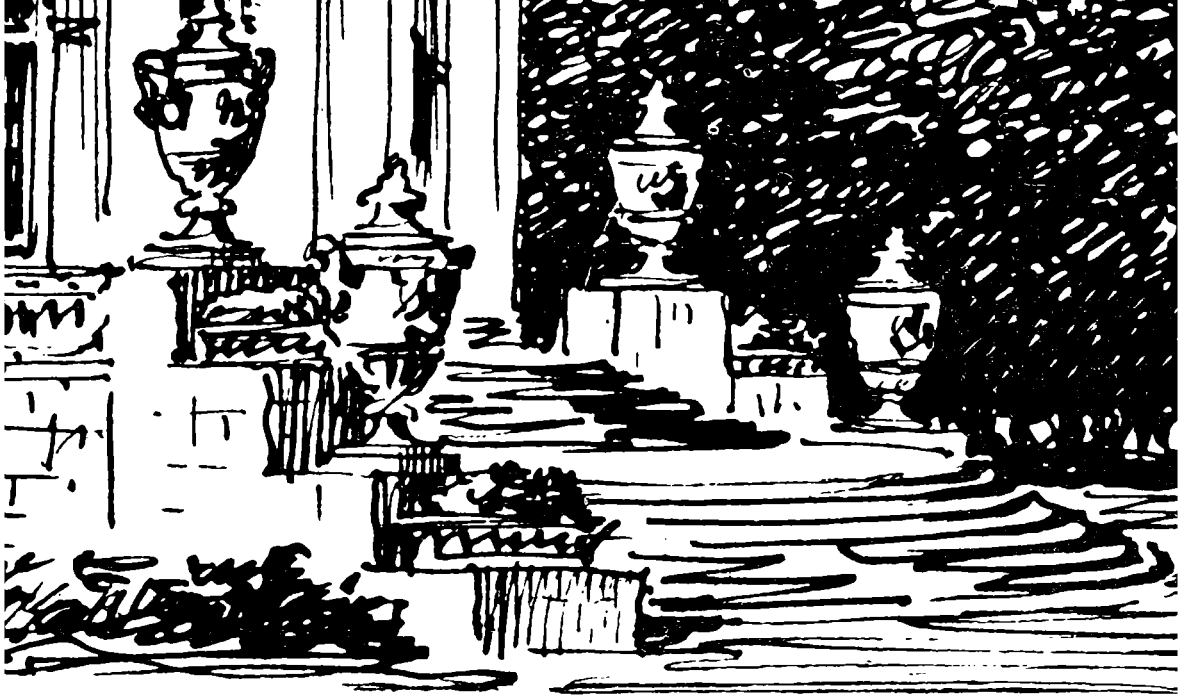
Work was immediately started on repairing the damage caused by war. Workers, scientists and engineers learned new trades and in their spare time helped the professional builders to restore the city. The amount of work to be done was enormous. It is enough to mention that Nazi shells and bombs had destroyed nearly 54 million square feet of the city's living accommodation.

While repairing their own factories and homes, Leningraders did their bit for other parts of the country. Over railways that had to be laid afresh trains carried turbocompressor plant for the blast furnaces of South Russia, turbines for the Dnieper and Stalingrad hydropower stations, hydro-generators, machine tools, footwear, cloth and other goods.

In post-war years mass production of super-powerful turbines and generators for the new power stations to be built on various rivers of the U.S.S.R. under the Sixth Five-Year Plan has been launched at various plants in the city. Unique machines have been

built, including electronically controlled lathes, a 12,000-ton power press, high as a five-storey house and operated by one man; micro-analytical scales that measure in millionths of a gramme. The atomic ice-breaker *Lenin* has been launched in Leningrad. In one voyage this vessel will be able to visit North and South Poles without refuelling (daily fuel consumption is measured in grammes).

As important in cultural life as in the national economy Leningrad is also a city of research institutes, laboratories, colleges, theatres and museums. Its treasurehouses of culture and art are open to all. This book is written with the aim of helping our guests to get to know something of what Leningrad has to offer.



PETROGRADSKAYA STORONA

The Neva is at its broadest where it divides the centre of the city, which lies on its left bank, from the Petrogradskaya Storona (the Petrograd Side). In this district the soft green of parks and gardens is suddenly interrupted by the grim bastions of the Fortress of Peter and Paul, with its soaring bell-tower, characteristic of the architecture of the oldest district in the city.

Petrogradskaya Storona is known for its research institutes, its colleges, its museums, clubs and sports centres, and for the Central Recreation Park. Founded here in 1827, the famous printing house Pechatny Dvor now turns out nearly half a million book copies daily; a plant producing polygraphic machinery and other modern enterprises have been built here during the

years of Soviet power. The older enterprises of the district are scarcely recognizable. For example, the Red Banner Knitted Goods Factory, which before the Revolution belonged to Kersten and Co., was even before World War II producing as much in a day as the old Kersten works did in a month.

The first place one should visit in Petrogradskaya Storona is the

Fortress of Peter and Paul.

As has already been said, St. Petersburg originated as a fortress for maintaining Russia's access to the Baltic. Enemy invasion was expected and the fortress was built rapidly. By the autumn of 1703, there were emplacements on the earthworks round the fortress and three hundred guns barred the Swedish fleet's approach to the reconquered territory.

In May 1706, the builders began to replace the earthworks with powerful brick fortifications. The task took thirty-five years and by the end of that time new walls, nearly 40 feet high, had risen above the Neva. But as the years passed the brick walls began to look shabby in comparison with the handsome buildings erected on the banks of the Neva in the second half of the century. The fortress walls were then faced with granite slabs, which gave them the appearance they have today.

The most valuable architectural monument in the Fortress of Peter and Paul is the *Peter and Paul Cathedral*, begun in 1712. It was built by Domenico Trezzini. Its spire, which rises high over the Neva,

was erected in honour of Russia's appearance on the shores of the Baltic. The *Peter and Paul Gate* (built in 1717-18) is of particular historical and architectural interest, as it is the only building in the fortress that has remained practically unchanged since it was first built.

In the centre of the fortress there is a small building where Peter the First's boat, the "Grandfather of the Russian Navy," used to be kept, and also the Mint, which was put up at the beginning of the nineteenth century. Among the best of the fortress buildings is the *Nevsky Gate* (1787). Though extremely decorative, it served a grim purpose. Through this gate, at night, prisoners were led from the fortress dungeons on to the granite Commandant's Wharf, to be sent to Schlüsselburg Fortress or to Lisy Nos (the Fox's Nose), a remote spot on the shore of the Gulf of Finland, where the sentences of the tsarist courts were executed.

The history of the Fortress of Peter and Paul is closely connected with that of the liberation movement in Russia. By the end of the eighteenth century it had become a place of imprisonment for many of the best people in Russia, for those who fought the autocracy. In 1790, on the orders of Catherine II, the writer Alexander Radishchev, who exposed autocracy and serfdom in his book *A Journey from St. Petersburg to Moscow*, was confined in the fortress. In July 1862, the door of one of its solitary cells closed behind Nikolai Chernyshevsky; in this prison he wrote his famous work *What Is To Be Done?*

At the end of the nineteenth century the outstanding proletarian revolutionaries P. Lepeshinsky, M. Olminsky, N. Bauman and many others were imprisoned in the Trubetskoi Bastion of the fortress. In January 1905, Maxim Gorky was thrown into a dungeon of the Trubetskoi Bastion for writing a revolutionary proclamation. After two weeks' confinement he began to spit blood.

However, the fortress is known in the history of the Russian Revolution not only as a grim weapon of oppression. In October 1917 the garrison of the fortress came over to the side of the people. Machine-guns were set up on the fortress walls and the fortress arsenal containing nearly 100,000 rifles and a large supply of ammunition was used to arm the workers.

In 1922, by decree of the Soviet Government the Fortress of Peter and Paul was made into a museum.

The old building of the arsenal, on the crown-work of the fortress, houses the *Artillery History Museum*, one of the oldest in the U.S.S.R., which has a collection of over 50,000 exhibits, showing the development of Russian armaments, from the ancient Slav sword and the weapons of the fifteenth century to rapid-firing machine-guns and rocket mortars; Russian military uniforms of many periods, banners, orders, medals, documents and other relics are also exhibited.

One of the museum's treasures is the Artillery Archives, which contain many rare and ancient books on the history of artillery.

Near the fortress, at 1/3 Gorky Prospekt, is a palace that formerly belonged to Nicholas II's favourite, the ballerina Matilda Kshesinskaya. It will shortly be opened as the *Museum of the Great October Socialist Revolution.* The museum will deal with the period in Russian history from 1861, the date of the abolition of serfdom, to 1922, the year when the Union of Soviet Socialist Republics was founded.

Close by is the *Lenin Komsomol Theatre*, built in pre-war years. Next door will soon be a *Planetarium.*

Also in the vicinity of the theatre there is a large *Zoological Gardens*, with a collection of nearly 1,500 animals and birds, including a giraffe, a giant ant-eater, a musk-ox and other rare species.

Not far from the fortress, on the other side of Kirov Street, beyond the flower gardens of Revolution Square is the

Cottage of Peter I.

This is the only building of the original city that still survives. The granite wharf, on the Petrovskaya Embankment in front of it, is decorated with mythical Shih Tsa (lion-frog) carvings, brought to St. Petersburg in 1907 from the Chinese city of Kirin.

The cottage was built in three days by Russian soldier-carpenters at the end of May 1703. As Peter lived there only in summer it had no stone foundation, no stoves, and no chimneys. It is built of pine logs, painted to resemble bricks, a device frequently employed in the city's early years, when the hastily erect-

ed wooden structures had to be given the appearance of solid brick buildings.

After the building of the *Summer Palace* Peter stopped using the cottage and it was preserved only as one of the historical sights of St. Petersburg. Peter's boat, which he is said to have made himself, has also been preserved.

Yet another museum, not far from the fortress, attracts the attention of the tourist. Where the Bolshaya Nevka branches off from the Neva one can see the famous cruiser *Aurora*.

On the night of October 25 (November 7), 1917, the *Aurora*, on the orders of the Military-Revolutionary Committee, sailed up the Neva and trained its guns on the brightly lit windows of the Winter Palace, then the residence of the Provisional Government.

At nine in the evening the revolutionary forces besieging the palace received Lenin's order to attack. A blank shot was fired from the Fortress of Peter and Paul, and was followed at once by the boom of the *Aurora*'s six-inch gun, also firing a blank shot as a signal for the attack.

In November 1948, the cruiser was moored at a permanent berth near the Nakhimov Naval College, to which it had been presented for training purposes. Today the cruiser is both school and home for young Navy cadets destined to become officers of the Soviet Navy.

But the cruiser is not reserved exclusively for the cadets. Twice a week it is open to visitors, who are

shown over the ship's museum, where, among other exhibits, two of the cruiser's high awards are kept—its Order of the Red Banner and Banner of the Central Committee of the U.S.S.R. The museum also contains many documents, maps and photographs.

After looking over the *Aurora*, the visitor can return along the quiet Petrovskaya Embankment, past Peter I's cottage and Revolution Square Gardens, to Kirov Bridge, where the principal thoroughfare of the Petrogradskaya Storona begins—

Kirov Prospekt.

The people of Leningrad have a great reverence for the memory of Sergei Mironovich Kirov, who from 1926 to 1934 was at the head of the Leningrad Party organization. Since 1934, one of the finest of the city's thoroughfares, formerly the Kamenoostrovsky Prospekt, has borne his name. Kirov Prospekt runs through the Petrogradskaya Storona from Revolution Square, the oldest in the city, formerly called Troitskaya (Trinity), to the city's newest bridge, Kamenoostrovsky Bridge.

Until the end of the eighteenth century what is now Kirov Prospekt only existed in the form of separate streets. Even at the end of the nineteenth century there was scarcely a building on it and it was really nothing more than a road, with bushes on either side to hide the allotment fences, used mainly by the aristocracy of St. Petersburg when travelling out to their country residences. In the early years of the twentieth century intensive building turned Kamenoostrovsky

Prospekt into a residential area of private mansions and flats and the street began to acquire something of its present-day elegance. The stone façades of the houses are mostly dark in colour and a characteristic feature of the street are the towers, pinnacles and spires that adorn many of the taller buildings.

Not far from the Neva, at the top of the Prospekt there is a monument to the sailors of the destroyer *Steregushchy*, which in March 1904 was seriously damaged in an unequal battle with several ships of the Japanese Navy. The surviving members of her crew, preferring death to surrender, decided to scuttle their ship. The bronze monument depicts the destroyer's shell-torn armour plating with two sailors opening the cocks and a flood of water pouring into the hold.

On the other side of the Prospekt, behind tall trees, one notices the tiled façade of a building we have already mentioned, the elegant *Kshesinskaya Palace* (1902, architect A. Gogen). The *mosque* next to it was built in 1912. It has two minarets and its grey stone is decorated with gaily coloured tiles. Krichinsky, the architect who designed it, took as his model the tomb of Tamerlane, built in Samarkand at the dawn of the fifteenth century.

Near the mosque, No. 5, Kamenoostrovsky Prospekt deserves attention. Some years before the Revolution this two-storey building belonged to S. Witte, then Prime Minister of Russia. Today it is a children's music school. In the square where Kirov Prospekt crosses Maxim Gorky Prospekt (Gorky lived at No. 23 in 1914-21) stands an attractive building, 2, Kirov

Prospekt. Built since the war, its concave façade is decorated with pilasters joining the second and third storeys, graceful balconies and a light balustrade. In front of this building, which is next door to the house where Gorky once lived, a statue of the writer will soon be erected. Further on, at 10, Kirov Prospekt, are the *Lenfilm Studios* where such famous films as *Counterplan, Chapayev*, the *Maxim* trilogy, *Baltic Deputy*, and *Mussorgsky* were made.

The crossroads where Krylov Prospekt cuts Peace Street (Ulitsa Mira) is octagonal in shape, and known as Peace Square (Ploshchad Mira).

In Kirov Prospekt there are several examples of early twentieth-century Russian architecture, where classical forms are used. One of them is No. 19, a stone-faced building designed by S. Minash.

Next to this house stands the oldest building in Kirov Prospekt, between Skorokhodov and Roentgen streets. In 1843, the Tsarskoye Selo Lycée, a school for the sons of the gentry, was moved to this building and became known as the Alexandrovsky Lycée. The building is still a school, and in front of it, on a pedestal of black marble, there is a bust of Lenin.

Not far away, at 6, Roentgen Street is the Central Roentgen-Radiological Research Institute. Here research workers in medical radiology are seeking ways of using isotopes for the curing of diseases. In the institute gardens there is a monument to the eminent German physicist V. Roentgen.

During the spread of building in the early years of the twentieth century many large tenement buildings

sprang up along the prospekt. No. 26/28, Kirov Prospekt has an entrance square adorned with a fountain and a colonnade in red granite. In flat 20 of this building, where S. Kirov lived from 1926-34, there is a *memorial museum* dedicated to the life and work of this outstanding leader of the Communist Party and the Soviet state.

Beyond this large block, Kirov Prospekt broadens into *Lev Tolstoi Square.* The focal point of the square's architecture is a building known in Leningrad as the "*House with the Towers.*" Above a rough-stone and ceramic façade its hexahedral towers rise high over the square, reminding one of the battlements of a medieval castle. This interesting example of the pre-revolutionary architecture of St. Petersburg was built in 1914 by A. Belogrud.

On our way down Kirov Prospekt we pause for a moment at No. 42, a huge building faced in grey stone. Its broad, completely unornamented windows immediately mark it out as belonging to the constructivist period in Soviet architecture. One of Leningrad's largest clubs, the *House of Industrial Co-operatives*, it was designed in 1934 by E. Levinson and O. Munts. Soviet and foreign theatre companies perform on the stage of its large concert hall, which seats 2,100 people. The club has a large number of other rooms, well attended in the evenings. Nearly 700 people belong to the club's theatre, ballet and other amateur talent groups, several thousand—to the library. There are special rooms for children, where they can enjoy themselves at all kinds of hobbies.

Leningrad's new *television centre*, which is being built not far from the club, will soon be completed. Its tower will be about the height of the Eiffel Tower (984 feet). In 1958, the people of Leningrad and thousands of tourists will be able to view the city and its suburbs from a platform round the tower, 600 feet above ground level.

Next door to the club, 44-b, Kirov Prospekt, is interesting architecturally for its combination of Moorish and modernist styles. Built not long before the First World War, it was the property of Said-Alim, Emir of Bokhara, who was educated in Russia and served in the tsarist army.

Kirov Prospekt crosses the river Karpovka by a new ferro-concrete bridge with beautifully cast railings. The part of Petrogradskaya Storona on the other side of this bridge is called *Apothecary's Island*. It got its name in the days of Peter the Great, when a large plantation for cultivating medicinal herbs was planted out on the island and was called the "Apothecary's Garden." A hundred years later the plantation was converted into a botanical gardens. In 1931, a *Botanical Institute* was added to the gardens, making them an important centre of botanical research. The institute has a *Botanical Museum*, whose herbarium containing over five million plant species is one of the largest in Europe.

Not far away, in the street named after the inventor of wireless Alexander Popov, is the *Electro-Technical Institute* (5, Popov Street). Popov was the

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first elected director of this institute and lived in flat 33/34 of the same building. During the first Russian revolution of 1905 Lenin carried on propaganda work at this institute, which now bears his name. Another place connected with Lenin in this district is flat 25, at 15, Karpovka embankment. In 1917 Lenin, who was being searched for by the Provisional Government, lived there in hiding.

The timber house, 62, Kirov Prospekt, which belonged to the architect Voronikhin, builder of Kazan Cathedral (see p. 100) and the Mining Institute (see p. 92) is still standing. It was built in 1807-08, probably by the architect himself, and it was here that Voronikhin, who died in 1814, passed the last years of his life.

To the right of the prospekt lies a quiet street bearing the name of the physiologist Pavlov. No. 12 in this street is the *Institute of Experimental Medicine*, where Pavlov worked for nearly half a century (1890-1936). The great scientist's study has been converted into a *memorial museum* and the avenue leading to the institute laboratories is lined with busts of Pasteur, Sechenov, Darwin and Mendeleyev.

Beyond Pavlov Street lie the Dzerzhinsky Gardens, with a memorial to the famous revolutionary leader whose name they bear.

At these gardens, Kirov Prospekt ends in a broad bridge across the Malaya Nevka, adorned with granite obelisks and bronze bas-reliefs. Beyond it, to the north of Petrogradskaya Storona, are the

Kirov Islands.

In their picturesque setting the holiday homes and sanatoriums of Kamenny Island, the Central Recreation Park and palace buildings of Yelagin Island, the gigantic sports stadium, Victory Park and the numerous sports clubs of Krestovsky Island are well worth a visit.

The bridge across the Malaya Nevka leads to Kamenny Island. The first owner of the island's 260 acres was Peter I's associate Chancellor G. Golovin. He was succeeded by Chancellor A. Bestuzhev-Ryumin, who had thousands of serfs driven from the Ukraine to improve his estate. The peasants settled round Kamenny Island, thus founding those parts of the city now known as the Old and New villages. During the eighteenth century, canals were dug on the island, and their banks lined with limestone and granite; hunting lodges and splendid summer houses appeared on the island. Paul I, who owned it before his accession to the throne, had a palace built in the eastern part of the island. It is possible that this building, known as *Kamenoostrovsky Palace*, was designed by those distinguished Russian builders of the eighteenth century Bazhenov and Felten. There is no doubt that Felten was responsible for the design of the chapel attached to the palace. Other architectural monuments have been preserved on Kamenny Island. Among them, at 1, Bekhterev Embankment, is the *villa of the Prince of Oldenburg*, a building of unusual shape (a domed cube), built in 1831-32 by

the gifted architect S. Shustov. In 1827, the wooden building of the *Kamenoostrovsky Theatre* (26, Bolshaya Nevka), also by Shustov, was put up in forty days (after damage by fire in the middle of the nineteenth century it was restored by the architect A. Kavos). The theatre stands in a shady grove. In the nineteenth century the back wall of the theatre used to be opened during the summer season and the actors played against a background of trees and shrubs, which took the place of conventional decorations.

The poet Pushkin loved the island for its beauty and it was here in 1836 that he passed the last days of his life. His house has not survived. In 1913 it was replaced by a *mansion built for Count Polovtsev* by a notable Russian architect of the early twentieth century I. Fomin. Making skilful use of strict classical forms, Fomin designed a building which even in our day is considered the most beautiful on Kamenny Island. The rooms of the mansion are richly decorated with marble and Italian silk, the ceilings are painted. The same architect built a villa for Vurgaft, an industrialist, at 2, Krestovka embankment, near Peter I's *Oak* planted by the tsar in 1709. In 1920, by decision of the Petrograd Soviet, these and other mansions were converted into sanatoriums and holiday homes for the working people. The luxurious Gayev mansion is now a club for people who spend their holidays on Kamenny Island.

To the north-west of Kamenny Island the waters of the Bolshaya and Srednaya Nevka flow round

Yelagin Island. Only 30 acres smaller than Kamenny Island, it was first owned by the noted diplomat of the beginning of the eighteenth century P. Shafirov; about 1780 it passed into the hands of the nobleman I. Yelagin, whose name it bears today. With the help of serf labour the marshy land was drained and broad dykes, which have survived to this day, were thrown up to prevent flooding. At the beginning of the nineteenth century the island became the summer residence of Alexander I and the architect Rossi was given the task of building a palace there. In 1818-22 Rossi, who was then just beginning his career, fulfilled his first commission brilliantly in the Russian classical style. The central building is the *Yelagin Palace.* Standing on a broad stone terrace, girdled with an elegant grille, it has two façades. The main one facing the Maslyany Lug is very impressive. A broad flight of steps decorated with lion carvings leads up to the six-columned portico of the main entrance. The other façade facing the river is more restrained. Its central section consists of the convex wall of the Oval Hall, beautifully proportioned columns, and an elegant frieze above the windows of the ground floor. Vases of white marble with bas-relief Tritons, designed by Rossi himself, complete the architecture of this elegant building. The *Kitchen Buildings* near the palace are built in a semicircle with no windows (the windows are on the inside); they are decorated with niches, vases and carving. There is a beautiful *pavilion on the embankment of the Bolshaya Nevka,* adorned with a

colonnade and sacrificial urns. The *Musical Pavilion* near by is also attractive.

The extreme western tip of Yelagin Island, which runs out into the Gulf of Finland, the so-called *Strelka*, was replanned in 1927; it now has a terrace of pink marble with lion carvings on stone pedestals. In 1932, a recreation park was laid out on Yelagin Island and named after Kirov. Since then a large summer theatre seating 1,600, a variety theatre of similar size, a cinema, exhibition halls, a sports centre, boating stations, a bathing beach, and a special children's sports ground have been added to the park. Eighteen thousand trees have been planted there in recent years.

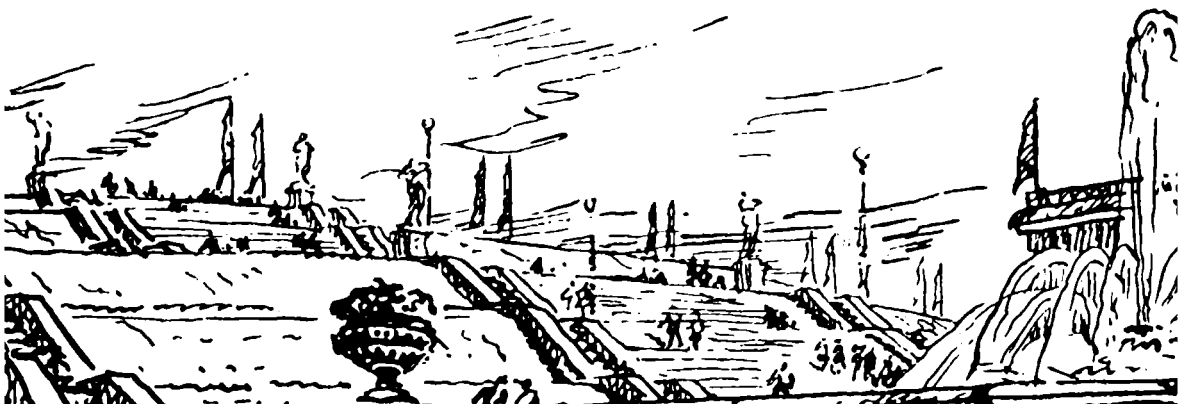
Gay carnivals and the traditional welcome and farewell for the White Nights are held in the park. For a long time there has been a very popular rest centre on the island, where people can spend the whole of their days-off in the open air. Sports training and competitions are held regularly in the picturesque northern half of the island, on numerous volley-ball and basket-ball courts, and at the bathing and boating centres.

But the "sports capital" of Leningrad is, of course, *Krestovsky Island*. The largest of the Kirov Islands (1,037 acres), Krestovsky Island was never the site of palaces and mansions; its amenities came only after the Revolution. In 1925, the Dynamo Stadium was built here, to be followed by sports grounds, stadiums and boat-houses belonging to various clubs.

In the autumn of 1945 work was begun on *Victory*

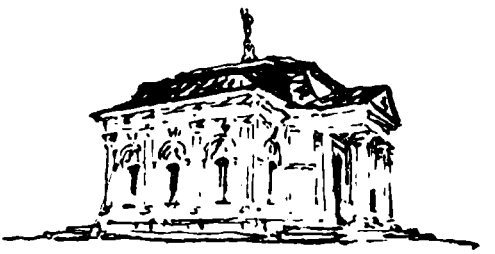
Park, laid out by Leningraders in honour of the victory of the Soviet people in the Great Patriotic War. The draining of the marshland was done with the help of machines and soon flower-beds, lawns and tree-lined avenues spread over an area of 440 acres, which is fringed by a golden line of bathing beaches. Many new sports buildings have been erected here in recent years. An avenue over twenty yards wide leads to the western part of the island, to the huge *Kirov Stadium* (1950, architect A. Nikolsky). Stadiums are usually built of stone or ferro-concrete; this stadium is built mainly of earth. To make the mound on which the stadium rests, more than 35 million cubic feet of soil were raised from the bed of the Gulf of Finland and the rivers round the islands. The liquid mud was pumped through pipes to the construction site, where it spread out gradually forming into an oval mound; another 35 million cubic feet was required to raise the formerly marshy territory of this part of the island and level out the shoreline.

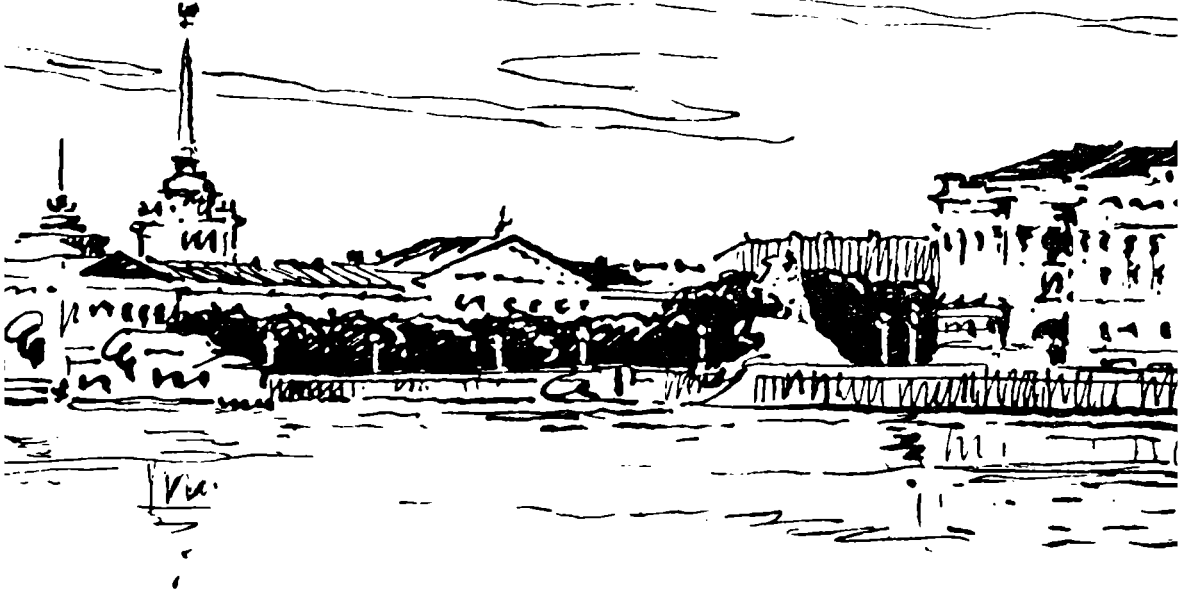
The mound reminds one of the crater of a huge volcano. The inner walls of the crater form an amphitheatre 50 feet high for the spectators, with the sports arena in the middle. The arena consists of a football pitch, a 440-yard running track, and various pitches for light athletics. The twenty-two-yard-wide perimeter strip running round the sports field makes



it possible to hold mass physical culture parades and other festivities in the stadium. There is seating for nearly 100,000 people. Each of the 52 sectors of the stadium has its own separate entrance. Thanks to the ingenuity of designer and builders, the huge mass of spectators can quickly find their seats in the amphitheatre and the stadium can be completely emptied in ten or twelve minutes.

To complete our tour of the Petrogradskaya Storona we must cross the bridges from Krestovsky Island over the Srednaya Nevka and the Bolshaya Nevka and visit the New Village (Novaya Derevnya) district. Passing the interesting *Buddhist Pagoda*, built at the beginning of the twentieth century in characteristic Eastern temple style, we proceed along the Kolomyazhskaya Road to the *place of Pushkin's duel.* Here, on January 27 (February 8), 1837, in a small glade surrounded by tall pine-trees, Pushkin was mortally wounded. The pines have long since been felled, and poplars and willows grow in their place. They surround a square, where an obelisk of pink granite, with a bronze bas-relief, commemorates the great Russian poet





LEFT BANK OF THE NEVA

Nearly a sixth of the total area of Leningrad is water. People who live in a city with 66 rivers and canals, and over 100 lakes and ponds, know the importance of bridges. Six hundred and twenty bridges of all kinds (including 20 drawbridges) span the city's rivers and canals. Many of them are rare monuments to Russian engineering and architecture.

Leningrad is the northernmost of the big cities of the world. It is on the same parallel of latitude as Alaska and the southern tip of Greenland. In winter the days are short. But in May and June the White Nights, with their mere thirty or forty minutes' twilight, lend the city's fine streets and squares, and particularly its embankments, a unique charm. At night the bridges over the Neva are raised to let the ships through, and the sight of the vertically raised bridges against the background of the lilac-pink

Leningrad sky is never forgotten by those who have admired Leningrad's beauty during the White Nights.

The beautiful Neva is Leningrad's main waterway. It is unusually full-watered. Every year it carries 2,800,000 million cubic feet of water (as much as the great Russian rivers Don and Volga put together) from Lake Ladoga into the Gulf of Finland. An annual total of six million tons of freight is conveyed along the city's busy waterways. In the 1956 season alone, 11,000 ships passed between the raised spans of the Neva's bridges.

Some of the best architecture in the city is to be found on the banks of the Neva, particularly the left bank. Making skilful use of natural conditions, the architects created an unbroken chain of assemblies, linked together in a single artistic scheme. The panorama of the Neva embankments at the mouth of the river may be considered the architectural centre of Leningrad.

Our route along the left bank of the Neva takes us through a number of squares and buildings, which are of both artistic and historical importance. First place among these rightly falls to

Smolny.

Smolny is the symbol of Leningrad, the cradle of the October Revolution. It was here that the triumph of the October uprising was prepared, from here the country received Lenin's decrees, the first decrees of

Soviet power, which launched the millions of Russia's workers and peasants on a new life.

The name Smolny comes from the "Smolny Dvor" (tar yard), which arose on this spot soon after the building of the city, when various enterprises sprang up near waterways providing convenient transport facilities. In the "Smolny Dvor," tar was stored for the ships being built in the yards of St. Petersburg. In 1723, the "Smolny Dvor" was moved to another part of the city, and a summer residence for the daughter of Peter I, the tsarevna Elizabeth, was built in its place. It still, however, retained its old name. In 1744, the main building of the palace was destroyed by fire and Elizabeth, now the Empress, decided to have a nunnery built there. In 1748, building was begun under the architect Rastrelli, an unsurpassed master of baroque. The *Smolny Nunnery* was planned on a monumental scale with a cathedral in the centre, surrounded by a closed square of nunnery buildings. Though a religious building, it is just as splendid architecturally as Rastrelli's palaces. The central dome of Smolny Cathedral is 230 feet high. The tower bearing this dome is surrounded by four elegant turrets, crowned with domes smaller in size and different in shape. The whole group is reminiscent of the style of ancient Russian ecclesiastical architecture. When Catherine II came to the throne, she issued a decree that a "society for the education of young ladies of noble birth" should be founded in the Smolny Nunnery, although it was still not yet completed. This was the first state edu-

cational establishment in Russia for girls belonging to the privileged class of the nobility, and to have been educated there was the best recommendation for being presented at court.

Next door to the new building it was decided to erect a "Widows' House," a task that was entrusted to the architect Giacomo Quarenghi, an outstanding master of classical architecture and a lover of strict and pure form. This building by Quarenghi in the classical style and Rastrelli's baroque nunnery nevertheless combine together in a single architectural whole.

When Quarenghi's building was completed, the Smolny Institute for young ladies of noble birth was moved there and the occupants of the "Widows' House" were accommodated in the nunnery.

For a whole century the principles and aims of the Smolny Institute did not change. The February revolution interfered slightly with its strict curriculum, but studies were continued as usual. The institute did not finally close down until August 1917, when the building was taken over by the Petrograd Soviet of Workers' and Soldiers' Deputies.

The Military Revolutionary Committee, which prepared the October uprising, began its work in Smolny on October 12, 1917. Arms were issued, Red Guard detachments organized, and in the institute garden Red Guards did their shooting practice.

On the night of October 25, Lenin arrived at Smolny and took command of the uprising. Field guns and machine-guns were positioned at the main

entrance. Stacks of timber were piled near the archway in case barricades should be needed. The Emperor's arms still adorned the main entrance, and one could still read the enamel plates on the innumerable doors in the institute corridors denoting the Governess's Room, the Teachers' Common Room, the classrooms and so on, but now there were slips of paper beside them indicating the purpose for which these rooms were employed by the Military Revolutionary Committee and the Petrograd Soviet.

The long dimly-lit corridors were crowded with Red Guards, soldiers and sailors, who came here to receive the orders of the Military Revolutionary Committee and returned to their barracks, factories and the ships of the Baltic Fleet with thick bundles of newspapers, pamphlets and proclamations. On the ground floor there was a huge queue of representatives from factories and mills, waiting to get warrants signed for weapons—150 rifles per factory. Meanwhile, in the streets of Petrograd the uprising was in full swing.

On October 26 (November 8), at a session of the Second All-Russian Congress of Soviets in the hall of the Smolny Institute Lenin announced the victory of Soviet power. The Decree on Peace, which Lenin then proposed, was greeted by a storm of applause. "Our appeal," said Lenin, "must be addressed both to the governments and to the peoples.... Everywhere there are differences between the governments and the peoples, and we must therefore help the peo-

ples to intervene in the questions of war and peace. . . ." At the same session the first Soviet Government was formed with Lenin at its head as Chairman of the Council of People's Commissars.

After the Soviet Government had moved to Moscow (March 10, 1918) Smolny still remained the centre of political life in Petrograd. It remains so today.

Smolny has been kept up by the state as a most precious historical and architectural monument. The room where Lenin lived is carefully preserved just as it was in those days. Today the Leningrad Regional and City Committees of the Communist Party of the Soviet Union, and the Executive Committee of the Leningrad Regional Soviet of Workers' Deputies have their offices at Smolny.

The Smolny building stands on the very bank of the Neva. But further on there is no thoroughfare along the embankment and we must make a short detour along Voinov Street, which runs parallel to the bank. To reach it we pass the nunnery building and Rastrelli Square, now occupied by research institutes.

Voinov Street is named after the Bolshevik Ivan Voinov. On July 6, 1917, after the Provisional Government had shot down a demonstration of revolutionary workers and sailors, Voinov stood outside No. 41 in this street, selling the Bolshevik paper *Pravda* and supplementing the articles it contained with lively agitation of his own. At a signal from an agent-provocateur, Cossacks and Cadets ran up

and flung themselves on Voinov and a Cossack sabre split the skull of this worker-revolutionary. As one walks down Voinov Street, one notices the *building on the corner of Stavropol Street.* This is one of the oldest buildings in the city. In the early years of St. Petersburg it was the home of the boyar Kikin, who conspired with the tsarevitch Alexei in a reactionary plot against Peter I. After the exposure of the plot, and Kikin's execution in 1719, the house was given over to the collections of the Kunstkammer. This was the first Russian science museum. Entry was open to all and free of charge ("I want people to look and to learn," said Peter). To attract the public, those who visited the museum were given refreshments, which included a glass of vodka. In 1727, the Kunstkammer was moved to another building erected specially for it on Vasilyevsky Island (see pp. 85-86). Nowadays this ancient building, carefully restored, is a club for children, known as the House of Young Pioneers and School Children, Smolny District.

A little further on, on the other side of Voinov Street (No. 47) stands the *Taurida Palace.* It was built in 1783-89 on the orders of Catherine II for her favourite Prince Potyomkin of Taurida. Designed by one of the best architects of the eighteenth century, I. Starov, it has a distinguished façade of severe and majestic beauty.The interior of the palace was decorated with great splendour. The mad Paul, who came to the throne after Catherine II, took vengeance on the palace for the humiliations he imagined

himself to have suffered at the hands of Potyomkin. At the order of the young tsar the palace was turned into stables, the magnificent parquet flooring was littered with dung, the white marble columns of the famous oval hall cracked under the weight of beams nailed to them for the horses' stalls. Restored at the beginning of the nineteenth century, the palace was slightly reconstructed in 1906 so that it could be used for the sessions of the State Duma.

During the February revolution the Petrograd Soviet of Workers' and Soldiers' Deputies began its work in the palace and Lenin paid many visits there. On April 4, 1917, he went there to expound his *April Theses*, a programme of struggle for the socialist revolution that was to come in October.

Behind the Taurida Palace rise the trees of the great *Taurida Park* (about 45 acres), a part of which is now Leningrad's largest nursery gardens. On the south side of the park runs a street bearing the name of the writer Saltykov-Shchedrin.

At 41-b, Saltykov-Shchedrin Street, we come to the *Suvorov Museum*. Nearly 4,000 exhibits, Suvorov's personal belongings, and the trophies captured by the Russian army during his campaigns commemorate this great Russian general of the eighteenth century. The façade of the building is decorated with huge mosaics depicting incidents in Suvorov's life.

Many places connected with the revolutionary movement are to be found in Voinov Street. In a cell at the police station at No. 25 Lenin was imprisoned from 1895-97, after being arrested for his revolution-

ary activities. M. Kalinin, a prominent figure in the Party and Soviet state, worked before the Revolution at the Arsenal at the corner of Voinov Street and Liteiny Prospekt. From 1912-14 A. Badayev, a Deputy of the State Duma, lived at 44-b, Voinov Street, where his flat was a kind of headquarters for the Bolshevik faction of the Duma.

Among the architectural points of interest in Voinov Street mention should be made of the *Barracks of the Cavalier Guards Regiment* (No. 41), embellished with a colonnade and figures of Mars and Bellona (the God and Goddess of war). Like the *manege*, or riding hall, adjoining it on the Potyomkin Street side, this building was designed at the beginning of the nineteenth century by the architect L. Ruska. In this street one finds the offices of the *Archives of the October Revolution and Socialist Construction* (No. 32), with their collection of unique documents. At No. 18 is the *Leningrad Writers' Club*, named after the poet V. Mayakovsky.

No. 6, Voinov Street, near the Writers' Club, has nothing to recommend it outwardly. But this building is closely connected with the history of Russian music; from 1860-70 the famous Russian composers, Cui and Rimsky-Korsakov, lived there. Mussorgsky worked there on his opera *Khovanshchina* and the cycle of pianoforte pieces, *Pictures from an Exhibition.*

The street ends on its west side with a house that belonged to the uncrowned wife of Alexander II, the Princess Yuryevskaya (3, Furmanov Street); the

house is faced entirely with marble. It is now the *Protection of Labour Research Institute.* In the thirty years since it was founded this scientific institution has solved many important problems connected with protection of working people's health.

From here it is not far to the Kutuzov Embankment. From No. 30 on this embankment General Kutuzov set out in 1812 to take command of the troops fighting the armies of Napoleon. Beyond the steeply arched bridge over the river Fontanka lies the finest part of the left bank. It begins with a large park (nearly 30 acres), which is now one of the favourite haunts of Leningraders. This is the

Summer Garden.

The garden is fenced off from the Neva embankment by a fine grille erected in 1770-84, according to the design of the architects Felten and Yegorov. The monumental columns of granite, decorated with vases and urns, are linked by wonderfully aethereal iron tracery work, one of the world's finest examples of ornamental metal casting.

The charm of the Summer Garden lies in its shady avenues with their ancient trees, and in its fine sculpture. The laying out of the Summer Garden was begun in 1704. The keynote of its design was geometrical precision; the avenues were lined with fancifully clipped trees and the park was decorated with many fountains, and so the river which fed them earned the name Fontanka. Rare trees and plants, and even

sculpture, were brought from all parts of Russia and the countries of Western Europe. Peter I spared no expense in decorating the Summer Garden, centre of the social and political life of St. Petersburg of those days. He dreamed of making a garden "better than that of the French king at Versailles." For the Summer Garden he acquired an ancient statue of Venus (300 B.C.), which had been discovered during excavations in Italy. Subsequently the statue was kept in the Taurida Palace and came to be called the Venus of Taurida. Today it stands on exhibition in the State Hermitage.

There are seventy-nine statues in the Summer Garden. Many of them were erected there as long ago as the beginning of the eighteenth century. The sculptural group *Peace and Plenty* was carved by special order of Peter I. It portrays allegorically the victory of Russia in the Northern War (1700-21). The central figure of the group is Plenty (Russia) in the form of a young woman with a horn of plenty in her left hand and a lowered torch in her right, symbolizing the end of the war. Beside her stands the winged Goddess of Victory, crowning her with a laurel wreath. In her other hand Victory holds a palm branch, the symbol of Peace; her foot rests on a fallen lion representing conquered Sweden.

In the nineteenth century many of the statues in the Summer Garden were broken or moved elsewhere, and those that remained were so arranged that they lost much of their original artistic significance. Quite recently the statues were scientifically restored and in

the summer of 1956 the park's sculpture was completely re-arranged in conformity with the original artistic and decorative principles of Petrine times.

In the park there is also a modest two-storey building known as the *Summer Palace*, built by Trezzini, 1710-14. On both floors there are six halls, a kitchen, a corridor, and a room for the servants or maids in waiting. The parquet flooring and wall decoration of Peter's days have not survived, but the tiled kitchen, the entrance hall with its carved Minerva, the Green Study on the upper floor, the numerous tiled stoves and the painting on many of the ceilings are still in good condition.

The "*Coffee House*" (Rossi, 1826) with its bas-reliefs and the "*Tea House*" (Charlemagne, 1827) have also been well preserved. In the southern part of the garden stands a huge porphyry vase on a tall pedestal, a gift from the King of Sweden in 1833. In 1855 a *monument to the Russian fabulist I. Krylov* (sculpture by Klodt) was erected in the garden. The animals and birds and other characters of Krylov's fables are portrayed on the pedestal.

The garden was much loved for its tranquil beauty by such men of letters as Pushkin, Zhukovsky and Krylov, who often visited it, by the composer Mussorgsky, and by many other great men of Russian culture. Until 1917, however, it was closed to the broad mass of the public, and it was only after the Revolution that the Summer Garden, like the other parks and gardens of the city, became public property. Much work of restoration has been done in the

garden and in the Summer Palace in accordance with old plans and other archive documents which have been preserved. Many architectural details of the palace, which in 1934 was made a museum, have been restored, the famous grille facing the Neva has been regilded. The Neva and the austere granite embankment can be seen clearly through its almost transparent tracery work.

Close to the Summer Garden lies

The Field of Mars.

Between the Field of Mars and Kirov Bridge leading to the Petrogradskaya Storona is the small Suvorov Square, with its monument to the general.

From here one has an excellent view of the Field of Mars. This beautiful park extending over an area of 25 acres is set in a frame of fine architectural monuments.

In the city's early years the site of the park was a sedgy marsh, the source of the rivers Mia and Krivusha, as the river Moika and the Griboyedov Canal were called in those days. To drain the area round the Summer Palace, Peter I had two canals dug—the Lebyazhya Kanavka (Swan Canal), and a canal joining the river Mia with the Fontanka, thus making the Summer Garden into an island. At the same time another part of Peter's estate was also turned into an island—the Field of Mars.

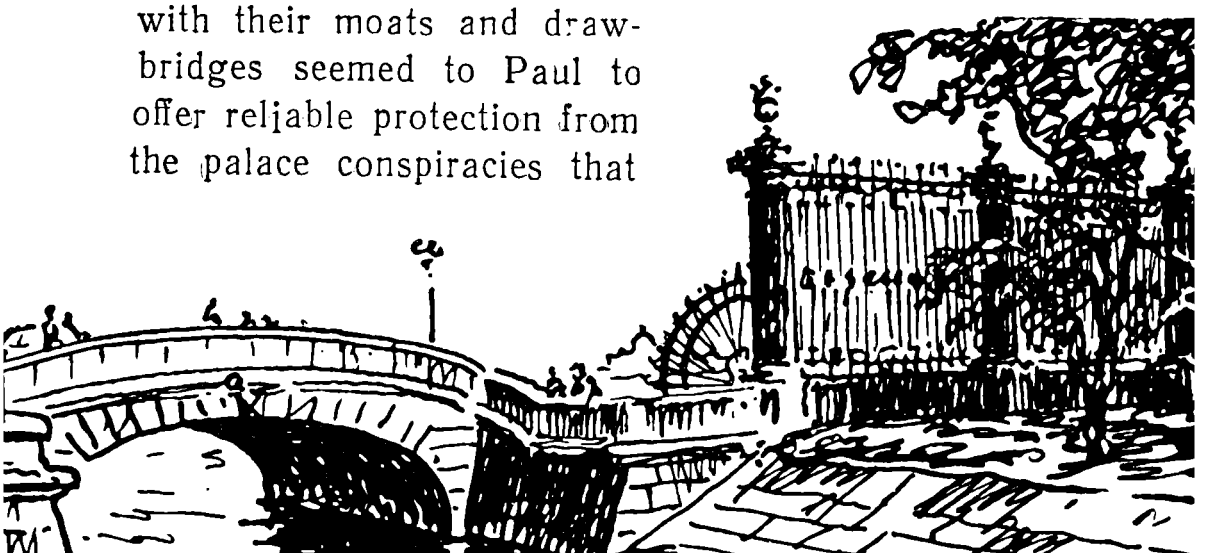
When the bog had been drained it was used for drilling troops and, on festive occasions, for firework displays.

When Peter built a palace for his wife Catherine on the left bank of the Moika, south of the square, the area came to be known as "Tsarina's Meadow." In the second half of the eighteenth century Tsarina's Meadow was used for public festivities and became a place for show-booths, swings and roundabouts.

In 1784-87 where the Lebyazhya Kanavka joins the Neva (2, Palace Embankment) a building that has survived till this day was erected for the nobleman Betsky. In the old days it was a two-storey building with a hanging garden on the roof. Next to Betsky's house Quarenghi built a mansion which is now the *Krupskaya Library Institute* (N. K. Krupskaya was the wife of Lenin and a well-known figure in Soviet public education).

In 1768-85, in the north-west corner of the square a *Marble Palace* was built by A. Rinaldi. This building may be considered as an example of transition from baroque to classicism. Thirty-two kinds of marble were used for the facing and the interior decoration of the palace. It now houses the Leningrad branch of the Central Lenin Museum.

At the close of the eighteenth century the architecture of the square was again enriched. On the orders of Paul I, the *Mikhailovsky Castle* was built in the south-east corner by the architects Bazhenov and Brenn. The castle's secret passages, its earthworks with their moats and drawbridges seemed to Paul to offer reliable protection from the palace conspiracies that



were brewing against him. The illusion lasted only forty days. On March 11, 1801, Paul was strangled by his own associates. A few years later a school for military engineers was opened in the castle, and since 1819 it has been known as the *Engineers' Castle.*

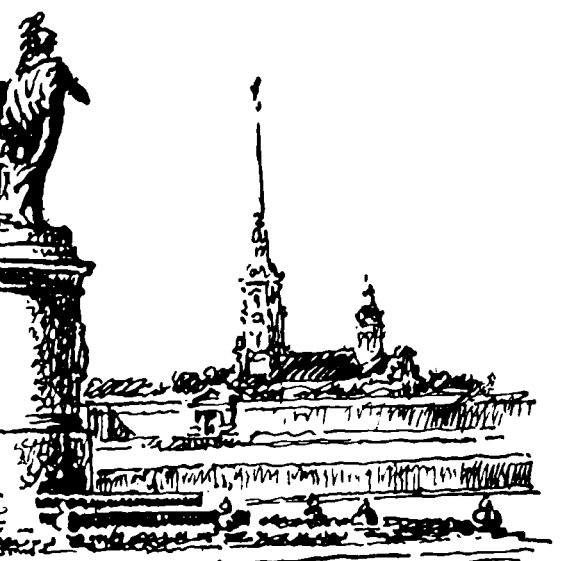
This building is interesting from the architectural point of view. Each of its four façades was treated in a different way by the builders. Its main façade looks south. The square in front of it was the parade ground, where Paul watched parades and the changing of the guard, and the sombre majesty of the south façade was well suited to such occupations. The square entrance arch is framed by huge obelisks of dark stone let into the wall. They extend up all three storeys of the building and are ornamented with military emblems. Two pairs of columns on each side of the obelisks support a broad pediment.

At the main entrance to the castle there is an equestrian *statue of Peter I*, the work of the sculptor K. Rastrelli (father of the architect who designed the Smolny Nunnery and Cathedral). Peter is portrayed as a victorious general, a formidable opponent of both external and internal enemies of the state. Rastrelli's statue is based on his own earlier attempts to portray the tsar. The sculptor knew Peter's face well, for he had taken a wax mask of it when the tsar was alive, in 1717. In 1723, he made a bust of Peter, which expresses his personality with exceptional power and remains to this day the best sculp-

tural portrait of Peter the Great (it is preserved in the State Hermitage). The pedestal of the statue is decorated with bas-reliefs in bronze (1800, sculptor M. Kozlovsky), which portray the decisive battles of the Northern War (Poltava, 1709, and the sea battle off Cape Gangut, 1714). By order of Paul I an inscription on the pedestal reads: "From great grandchild to great grandfather."

At the close of the eighteenth century the square received its modern title—the Field of Mars. The new title was probably adopted when statues to the great Russian generals Rumyantsev and Suvorov were erected in the square. Subsequently the Rumyantsev obelisk was moved to Vasilyevsky Island (see p. 89).

After the victory over Napoleon a fine new building (1817-20, architect V. Stasov) was built in the square. This was the *Barracks of the Pavlovsky Regiment* which had distinguished itself in the Patriotic War of 1812. A building of enormous length (it occupies nearly the whole western edge of the Field of Mars) it has scarcely any vertical elements. This intensifies the sensation of limitless space which is characteristic of the Field of Mars. A stepped attic rises above the twelve-columned portico of the main entrance; it is decorated with a composition of banners and military arms. The side porticoes (six-columned), with their low triangular pediments, are of much more mod-



est appearance. The yellowish-white building of the Pavlovsky Barracks (now Lenenergo House) fits in well with the other buildings of the Field of Mars.

Further additions to the square were an elegant covered *landing-stage* on the left bank of the Moika, (Rossi, 1825) (see p. 107) and the *Crown Land Office* (architect D. Adamini, 1823-27) in the south-west corner. The eminent Russian scientist P. Shilling, inventor of the electro-magnetic telegraph, lived in this building in the 1830's.

For over two centuries the Field of Mars itself remained a completely bare stretch of wasteland in the contre of the city. Not an avenue, not a lawn, not a bush, not a tree. On summer days clouds of dust and sand whirled over the "St. Petersburg Sahara," as the Field of Mars was described in the newspapers before the Revolution.

After the overthrow of the autocracy the Field of Mars became a place for the meetings and manifestations of the Petrograd proletariat protesting against the imperialist war and the policy of the Provisional Government. On April 18 (May 1), 1917, Lenin made a speech there on the significance of May Day. Len-

in's speech was delivered over the grave of those who had died in the street fighting during the February Revolution.

Later, in 1919, a splendid *granite tomb* designed by architect L. Rudnev was erected in a square over the grave. It consists of eight stone blocks, on which are inscribed epitaphs composed by Academician A. Lunacharsky.

One of them, carved in granite, reads:

By the will of tyrants
The nations were tearing
each other.
You rose, St. Petersburg
toilers,
And were first to wage a war
Of all the oppressed
Against all the oppressors,
thus to destroy
The very seed of war itself.

In 1920, the workers of Leningrad set about improving the Field of Mars. Their labour transformed what had once been a patch of waste ground into one of the finest parks in the city.

The green carpet of the Field of Mars, the ancient trees of the Summer and Mikhailovsky gardens in the background and the buildings of great architects all combine in a single magnificent whole.

After the Field of Mars we continue along the embankment and, after passing the Marble Palace,

turn our attention to 18, Palace Embankment (Dvortsovaya Naberezhnaya), built in the middle of the nineteenth century by architect A. Stakenschneider for a member of the tsar's family. Today it houses a number of *research institutes of the U.S.S.R. Academy of Sciences*: the Leningrad Branch of the Institute of the History of Material Culture, the Institute of Eastern Studies, and the Institute of Automation and Telemechanics.

Close by (at No. 26/28) stands another ducal palace, built by architect A. Rezanov in 1867-72. This is now the *Gorky House of Scientists*, one of Leningrad's scientists' clubs.

On the corner where the Winter Canal (Zimnaya Kanavka) flows into the Neva is the *Hermitage Theatre*, which Quarenghi completed in 1787. Before the Revolution this building was used for the entertainment of the court; now it provides lecture rooms for the State Hermitage. Quarenghi built the hall in classical style in the form of an amphitheatre without boxes or stalls; the seats for the spectators come down to the stage in broad tiers. The theatre

was built on the site of the palace in which Peter I died in 1725. Quarenghi may possibly have used the walls of the earlier building. There is evidence that Peter died in a room on the ground floor, whose windows looked out on the Winter Canal.

The Hermitage Theatre is connected with the building of the *Old Hermitage* (1775-84, architect Y. Felten) by a covered bridge. From under the arch formed by this small bridge one has a wonderful glimpse of the Neva and the graceful tower of the Peter and Paul Cathedral.

On the Khalturin Street side (the street is named after a worker-revolutionary) the Old Hermitage adjoins the building of the *New Hermitage* (1839-52, architects L. Klentse and N. Yefimov), with its portico supported by granite figures of the Atlantes, sixteen feet high. All these buildings are connected by covered bridges with the building of the *Little Hermitage* and the Winter Palace. From the portico of the New Hermitage another splendid array of buildings opens to the view—

Palace Square.

In this square in 1917 the October armed uprising culminated in the storming of the Winter Palace and the establishment of Soviet power.

The oldest building in the square is the *Winter Palace*, a grandiose edifice in baroque style. It was built by Rastrelli in 1754-62. The palace was the largest and most splendid building in St. Petersburg. Each of its four façades has a character of its own.

The projecting wings of the eastern façade (facing the Admiralty) form the main court-yard opening into the city. Its architectural design, a canopy on pylons, is the same as that of the western end of the palace (later hidden by the building of the Little Hermitage). The northern façade facing the Neva is quieter in style, but still richly decorated with a double tier of white columns, giving an impressive effect of light and shade. The main façade looking on to the Palace Square has three arched entrances. The light green colouring of the walls goes well with the white columns. The intricate cornices and window mouldings with their typical baroque cupid heads, lion faces and fanciful scrolls add to the decorative effect. On the roof there are 176 sculptural figures interspersed with vases. The building is of impressive size, containing over a thousand rooms and reception halls.

At the beginning of the nineteenth century the tsarist government decided to make the central square of the city a complete architectural unit and for this purpose bought up all the private buildings on the south side of the square. In March 1819, Rossi was commissioned to convert them into a building

to be known as the *General Headquarters*. Two grandiose buildings were put up, with a total frontage of about 640 yards, almost entirely devoid of decoration. The majestic severity of the classical style brings to mind the artistic credo of Rossi himself, who wrote: "The aim is not abundance of decoration, but majesty of form and nobility of proportion." The façades form two arcs centering on the Winter Palace and joined by a magnificent arch of triumph (about 92 feet high). The arch was decorated by the sculptors S. Pimenov and V. Demut-Malinovsky with coats of arms, martial figures and a victory chariot symbolizing the victory of the Russian people in the Patriotic War of 1812.

Rossi showed exceptional skill in uniting buildings of different periods and style into a single whole and here the splendour of the Winter Palace architecture is wonderfully combined with the noble simplicity and heroic spirit of the General Headquarters.

In 1829, work on the General Headquarters was completed. In September of the same year the project of another monument to Russia's victory in the war of 1812 was accepted. Designed by A. Montferrand, the *Triumphal Column* was quarried out of a cliff in one of the bays of the Gulf of Finland, a task that took three years. The rough-hewn column, which weighed 230 tons, was then transported to St. Petersburg on a specially constructed barge. In August 1832, two thousand soldiers, aided by a complicated system of pulleys, raised the column on to a high platform, from which it was lowered on to its pedestal.

The column was given its final polishing after its erection. It is crowned by Orlovsky's huge figure of an angel, representing the peace that was established in Europe after the victory over Napoleon. The sculpture with its outspread wings towering high over the Winter Palace and the surrounding buildings can be seen from a great distance. The base of the column is ornamented with coats of arms and bas-reliefs of an allegorical nature. The Triumphal Column rises above the square to a height of 160 feet (higher than either the Trojan Column in Rome or the Vendôme Column in Paris). It is not fastened in any way to its pedestal, being held in position entirely by its own weight.

When the General Headquarters was nearly completed, it was decided to pull down an old house in the east corner of the square to lend uniformity to the general artistic scheme. On the site of the demolished house the Guards Headquarters was built by A. Bryullov in 1840-48.

In 1905 and 1917 great historical events were enacted in the Palace Square. On January 9, 1905, by order of the tsar a peaceful working people's demonstration was shot down by troops. January the 9th was the beginning of the first Russian revolution, which, as Lenin put it, was a "dress rehearsal" for the revolution of 1917.

After the overthrow of the autocracy the counter-revolutionary Provisional Government took up its quarters in the Winter Palace. Acting according to the plan worked out under the leadership of Lenin,

Red Guards, sailors and soldiers had by six in the evening on October 25 (November 7) seized nearly all the most important points in the city and were surrounding the palace in preparation for an assault.

The guns of the Peter and Paul Fortress and the cruiser *Aurora*, as well as several field guns positioned under the General Headquarters arch and on the Police (now People's) Bridge, were ready for action. But knowing the value of the palace as a monument to Russian architecture, the troops of the Military Revolutionary Committee were in no hurry to open fire.

At nine in the evening, orders were received from Lenin in Smolny to attack at once. A few minutes later the signal blank shot was fired from the *Aurora*'s six-inch gun. In order to avoid damaging the palace the attacking troops used mainly shrapnel shells.

At ten minutes past two in the morning on October 26, 1917, the Provisional Government was deposed. Red Guard sentry posts were immediately set up round the palace to guard this treasure house of art and culture which was to become the property of the whole people ever since.

After the October Revolution the exhibits of the *State Hermitage* were put on display in the Winter Palace.

The museum's collection was started in the middle of the eighteenth century, when it was considered the personal property of Catherine II. Describing her

treasures in one of her letters, Catherine wrote: "Only the mice and I can admire it all." The part of the Winter Palace where the collection was kept was called fittingly enough the "Hermitage." In 1852 members of the élite were admitted to the museum on special invitation cards.

Since the Revolution the collections of the Hermitage have increased over three-fold and now include more than two million exhibits. The museum has 322 exhibition halls. The principal subjects covered are the history of Russian culture, the history of primitive culture, the history of the culture and art of the peoples of the Soviet East, the history of the culture and art of foreign countries of the East, the history of the culture and art of the ancient world, and the history of West-European art.

A special department contains the museum's numismatic collections. Any description of the Hermitage would be incomplete without mention of the palace rooms themselves. Many are ornamented with Russian semi-precious stones—malachite, yashma, agate—and afford unique examples of interior decoration. Particularly remarkable in this respect is the Small Throne Room (first floor, Room 64) with its beautiful panels and painted ceiling. The walls are adorned with silver-embroidered velvet. Consoles of coloured stone, parquet flooring of rare varieties of wood, and silver chandeliers add to the splendour of this room, which, decoratively speaking, is one of the richest in the palace. Almost next door (Room

67) is the famous Gallery of the Patriotic War of 1812 of which Pushkin wrote:

There is a chamber in the palace of the Tsar,
Its treasures neither gold nor velvet are.
Drawn by the artist's hand in compact groups
Stand chieftains of triumphant Russia's troops
Crowned with the fame of 1812—a year
Whose memory every Russian heart holds dear.

The walls of the gallery are almost entirely covered with inset portraits of the generals who took part in the war. Adjoining the gallery is the Georgievsky, or Large Throne, Hall, the floor of which measures 8,600 square feet. The parquet flooring (its pattern repeats that of the ceiling) is composed of sixteen different types of wood. The rest of the decoration is an excellent combination of pure white Italian marble and gilded bronze. The balcony round the hall is supported by 48 monolithic marble columns. Walls and balcony are faced with marble blocks. All the columns, as well as the 52 pilasters, have capitals of gilded bronze. Twenty-eight chandeliers and the bas-relief of Georgy Pobedonosets (Bringer of Victory), who symbolized Russia, complete the decoration of the hall. At the back of the hall there is a mosaic map of the Soviet Union made of Urals stones. More than 45,000 fragments of stone are affixed in a space of 290 square feet. Towns are indicated with gilded stars, the capitals of the Union republics with ruby stars, their names being printed in emerald letters, while the capital of the U.S.S.R. is executed entirely in rubies.

On the same floor is the Malachite Hall (Room 19). All the eight columns, eight pilasters, and two fireplaces of the hall are faced with Urals malachite, of a deep, so-called "silken," hue. More than two tons of malachite were used for the columns alone. In combination with the glossy malachite the gilded mirror frames, doors and columns, and the gilded ceiling make a striking impression. The inlaid parquet is made of nine different sorts of wood, including rosewood, ebony, mahogany, palm and amaranth.

The great majority of the exhibits in the Winter Palace and the adjoining Hermitage buildings are unique. They include paintings, ancient sculpture, period furniture, china, gold, silver, cut-glass, cloths, medieval weapons and objects made of semi-precious stones and ivory. The total length of the Hermitage rooms, if placed end to end, would extend for dozens of miles. Every year nearly one and a half million people, including visitors from all over the world, come to admire the museum's exquisite works of art.

Among the outstanding exhibits in the Department of the History of Primitive Culture mention should be made of the crude hand planes nearly 500,000 years old (ground floor, Room 1), and also materials found during excavation of burial mounds of the fifth and fourth centuries B. C. left by ancient nomad cattle-breeding tribes in the Pazirik Valley, Altai. The eternal frost of this region has preserved not only bones, wood and metal, but also things that under ordinary conditions would have disappeared without a trace—the actual flesh of men and horses,

cloth and fur clothing, leather and felt harness, and carpets (ground floor, Rooms 15-21). One of these carpets, the oldest in the world (it is not less than two thousand five hundred years old), measures 43 square feet and is exquisitely woven, with a soft velvety pile that matches the quality of the famous carpets of Turkmenia and Persia.

In the Department of the History of Culture and Art of the Peoples of the Soviet East one is attracted by a huge bronze cauldron (ground floor, Room 10). Weighing two tons, five feet high, and 96.5 inches in diameter, it was cast all in one piece. The inscription round it tells us that it was made in 1399 as a gift from Tamerlane to a mosque. In the Department of the History of Culture and Art of the Foreign Countries of the East there is an extremely ancient relic of the written language, which is more than 5,000 years old. It is a stone table with an ancient Sumer pictographic inscription (ground floor, Room 14). Egyptian papyri are also on exhibition here, including the "Tale of the Shipwrecked Person," inscribed in 2,000 B.C. (ground floor, Room 2). Discoveries made in the dead city of I-Ching (Khara Khoto) in 1908 in the Gobi Desert by the Russian explorer P. Kozlov give one a picture of life in a Chinese city from the tenth to the thirteenth centuries (second floor, Room 20). The twenty-two rooms of the Department of the Ancient World contain marble statues, a beautiful collection of jewellery and articles of metal and glass. Among the masterpieces of Greek sculpture dating from 400 B.C. one should

see *Heracles the Lion-Slayer* (ground floor, Room 4) by Lysippus, the favourite sculptor of Alexander of Macedon, and also the statue of the Venus of Taurida (300 B.C.), already mentioned in connection with the Summer Garden, see pp. 40-43 (ground floor, Room 18). Of exceptional value is the Hermitage collection of cameos and intaglios (ground floor, Rooms 10-11). The collection includes the famous Gonzago cameo (named after the Italian duke who owned it in the sixteenth century), which dates from the third century B.C. It is an unusually large cameo and of great beauty (6.2 by 4.6 inches).

The extensive collections of West-European art occupy over 120 rooms of the museum. The Hermitage possesses a number of masterpieces of the Italian Renaissance. They include canvases by Leonardo da Vinci (first floor, Room 11)—The *Madonna Benois* and the *Madonna Litta.* There are two paintings by the great Raphael, the *Madonna della casa Conestabile* and *The Holy Family* (first floor, Room 23). There is also an exact eighteenth-century copy of the Raphael Loggias executed in the Vatican by Raphael and his pupils. The copies, which took seven years to make in the Vatican, were painted on canvas which was then stretched on the walls of a gallery designed by Quarenghi in the Hermitage (first floor, Room 21). In the centre of a room decorated with genuine Italian frescoes of the sixteenth century (first floor, Room 24) stands a sculpture by Michelangelo, the *Crouching Boy.* It is an unforgettable picture of a young muscular body throbbing with life. The exhi-

bition includes works by Titian, Veronese, Tintoretto, Giorgione, Caravaggio and other Venetian masters. The Hermitage collection of sixteenth- and seventeenth-century Spanish art is second only to that of the Prado itself. Among the glories of the Hermitage collection are pictures by the great Spanish realist Velazquez (first floor, Room 35). These include scenes from everyday life—*Breakfast,* and the *Portrait of the Count Olivares*, a profound character study of the unscrupulously cunning Spanish minister. Velazquez' contemporaries, Surbaran, Ribera and Murillo, are also represented.

Some of the best works of the Flemish and Dutch schools, which dominated West-European art in the seventeenth century, are to be found in the Hermitage. It possesses 22 pictures and 19 sketches by Peter Paul Rubens (first floor, Room 42). The *Statue of Ceres*, the *Union of Earth and Water*, *Perseus and Andromeda*, *Bacchus*, and the *Chambermaid* are among the Rubens' most famous productions. The Hermitage collection of works by the great Dutch painter Rembrandt van Ryn is the richest in the world. The 25 canvases on exhibition (first floor, Room 50) include such world-famous masterpieces as *Danae, Descent from the Cross, Aman in Disgrace*, *The Holy Family*, and the famous picture which Rembrandt painted in the last year of his life, *The Return of the Prodigal Son.*

At the exhibition of French art the visitor to the Hermitage can see some of the best examples of French painting from the fifteenth to the twentieth

centuries. These include pictures by Claude Lorrain, Poussin, Louis Le Nain, Watteau, Boucher, Chardin, Greuze, Fragonard, David, Delacroix, Corot, Courbet and many other great masters. The exhibition ends with works by Monet, Renoir, Sisley, Pissarro, Degas, Rodin, Cézanne, Marquet, Gauguin, Matisse and Pablo Picasso.

The Department of the History of Russian Culture, founded in 1941, is the youngest in the Hermitage. Among its exhibits one should mention the colossal silver tomb of the Novgorod Prince Alexander Nevsky (see p. 124) made at the St. Petersburg mint in 1750-53 (first floor, Room 60). There is also a famous clock the size and shape of a goose's egg, made in 1765-69 by the self-trained watch-maker I. Kulibin (first floor, Room 24). The clock has more than 400 parts operating three mechanisms—the clock itself, a musical box and a device for moving three tiny figures. The exhibition contains a rich collection of Russian china, mosaics, ivory carving, silver and steel articles, coloured stone vases (one of them made of yashma weighs nearly 19 tons), and also many relics from Russian military history.

The *Central Pushkin Museum* is also in the Winter Palace. Its seventeen rooms contain a collection of works of art, books and other exhibits connected with the life and work of the great poet.

Near Palace Square, at 12, Moika embankment, is a *flat where Pushkin once lived.* Now a museum, it has a collection of many articles and books that belonged to the poet.

Pushkin loved the beauty of St. Petersburg. In his poem *The Bronze Horseman* (so he described the equestrian statue to Peter I, see pp. 66-68) Pushkin wrote:

I love you, citadel of Peter's,
I love your elegant austerity of line,
Your broad Neva, whose gracious waters
'Mid granite-clad embankments shine.
I love your traceried iron of gate and railing,
The moonless brilliance of the light
That sheds a beauty never paling
Upon your meditative night.
When, neither lamp nor candle needing,
I sit composing verse or reading,
And slumbering mansions, towering high,
Stand clear against the lucid sky.

The Admiralty

When the Peter and Paul Fortress had been completed in 1703, it was decided to create yet another bastion at the mouth of the Neva. The "Admiralty Yard," a shipyard already under construction, was used for the purpose. It was erected on the site where the Admiralty stands today. Like the modern building, the "Admiralty Yard" was shaped like a broad letter "U,"opening towards the Neva. Constructed of wood and plaster, the single-storey structures of the Admiralty could not themselves serve as a fortress. It was therefore decided to surround it with a line of fortifications. The work was treated urgently and by 1705

a semicircle of earthworks with cannon mounted on them had been thrown up. The earthworks were surrounded by moats, which were spanned by drawbridges. In the broad Admiralty yard opening on to the Neva there were storehouses, workshops and 10 large covered slipways.

The Admiralty shipyard was one of St. Petersburg's most important enterprises in those days. The first 18-gun warship to be built there was launched in April 1706. Small ships were built rapidly. In 1706 the yacht *Nadezhda* was completed in less than five months. After the victory at Poltava, in 1709, the Admiralty yard began building large ships, the first of which—the 54-gun *Poltava*—was launched in the summer of 1712.

The launching of ships was an occasion for rejoicing. Troops were paraded at the Admiralty and a salute was fired as the ship went down the slipway.

The Admiralty retained its importance as a shipyard and fortress until the beginning of the nineteenth century. The modern building was erected in 1806-23 by the Russian architect Zakharov.

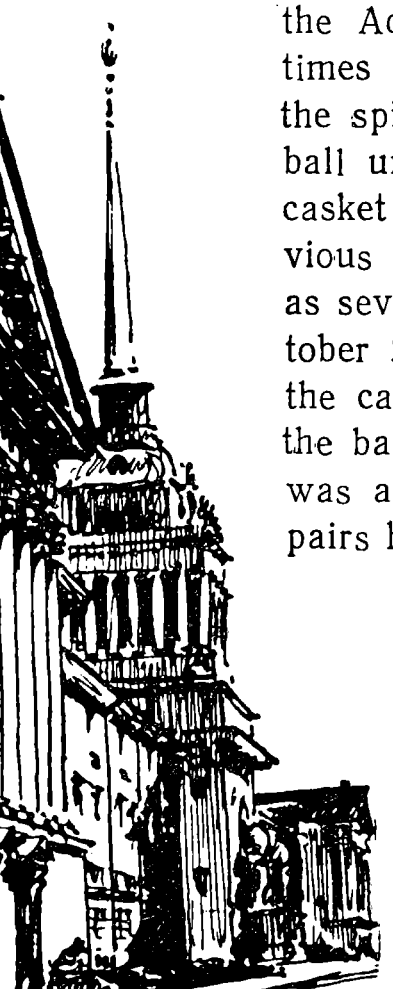
Sculpture plays a large part in the decoration of the Admiralty. The building is adorned with 56 large sculptures, 11 large reliefs, and 350 various kinds of mouldings executed by eminent Russian sculptors of the period. The sculpture of the Admiralty façades is united in a single theme—the glorification of the Russian navy. For example, the *haut-relief over the arch* of the main entrance, dedicated to the foundation of the Russian navy by Peter I, shows Neptune presenting Peter

with a trident, the symbol of power over the sea. Beside the tsar stands Minerva, Goddess of Wisdom. She is looking at Russia, a young girl seated under a laurel tree. Russia is leaning on the club of Hercules and holding out a horn of plenty to Mercury, the god of trade, who is standing on bales of merchandise.

On either side of the main entrance stand monumental (40 feet high) *groups of sea nymphs*, supporting globes. Each group symbolizes the mythological goddess Hecate, who in her three shapes embodied water, earth and sky.

The reliefs on the pediments of the side porticoes are called: "Themis giving rewards for victories on land and sea," "Glory crowning military feats," and "Glory crowning learning."

Zakharov's masterpiece is carefully preserved by the people of Leningrad. In 1922, avenues were laid through the gardens, providing views of the side porticoes and the Admiralty spire. The building has several times been restored. During capital repairs to the spire in 1928-29, the builders opened the ball under the spire and discovered a metal casket containing papers with details of previous repairs to the spire (1886-1901), as well as several St. Petersburg newspapers dated October 25, 1886. When the repairs were finished the casket was restored to its former place, in the ball under the spire. To the old documents was added a document stating that capital repairs had been done to the spire in 1928-29. The



new document recorded the names of the workers and engineers who had performed the repairs. Several issues of Leningrad newspapers were also placed in the casket to keep up the tradition.

During the siege of Leningrad the Admiralty spire was camouflaged to prevent the German airmen and artillerymen using it as a landmark. The task was performed under artillery fire by Leningrad mountaineers.

The Nazis did serious damage to the Admiralty with eighteen incendiary bombs and fifty-eight shells. They were not chance hits. When Hitler's troops were driven back, Soviet Army men captured, among other trophies, a gun used to shell the Admiralty. Today this building is the chief adornment of the left bank of the Neva, and its spire once again gleams in restrained and majestic beauty.

From the left wing of the Admiralty stretches

The Decembrists' Square.

On the memorable day of December 14, 1825, this square was the scene of the first revolutionary uprising in Russia.

During the interregnum that occurred after the death of Alexander I the best people among the nobility, afterwards known as the "Dekabristi" (Decembrists), decided to surround the Senate with revolutionary troops and force this supreme government institution to issue a manifesto proclaiming the abolition of the autocracy and serfdom. Nearly three thousand soldiers and sailors were brought on to the square by the lead-

ers of the rebellion. But their plan was upset by unforseen circumstances. It turned out that early in the morning on December 14 the Senate and the Council of State had taken the oath to the new tsar Nicholas I, thus destroying the insurgents' hopes of inducing the Senate to publish their manifesto of liberation. Meanwhile government troops were rushed to the square, outnumbering the insurgent forces by four to one. The Decembrists' vacillating tactics paralyzed their initiative and prevented them from attacking. Remote from the people, they were afraid to bring the workers of St. Petersburg into the conflict, although the crowd in the square openly showed sympathy for the insurgents, offering them support and throwing stones and logs at the government troops. In the evening the tsarist troops received orders to open fire with their artillery. After feeble resistance the insurgents took to flight and were cut down by shrapnel as they fled through the neighbouring streets and across the thin, treacherous ice of the Neva.

In those far-off days the Senate Square, as it was then called, was a very different place from what it is today, although the modern Admiralty building and the "Bronze Horseman" monument were already standing. In 1782 that famous *monument to Peter I,* the fruit of many years' labour by the great French sculptor Etienne Maurice Falconet, was set up in the centre of the square. One can feel almost physically the strength and will-power of the laurel-crowned rider dominating the straining muscles of his horse as he reins it in at full gallop. The monument can be viewed

from many different points. From the western edge of the square (from the Senate) one is most impressed by the impetuous movement of horse and rider. From the Admiralty in the east the monument produces a calmer impression thanks to the authoritative and confident gesture of Peter's right arm, outstretched towards the Neva. While from the front one sees the monument at its most formidable.

The insight and unsurpassed skill of the sculptor were praised by Pushkin.

Dread image shrouded in the night!
Upon thy brow what thoughts of might!
What secret power thou wieldest, giant,
What fire thy haughty steed enflames,
Whither 'twill bound, to what high aims,
And where will plant its hoof defiant?
Ah mighty lord of destiny,
Was it not thus with iron hand
That at disaster's very brink
Thou didst rear on high the Russian land?

The sculptor did not at once discover a way of embodying his idea. While he worked on a model of the monument, Falconet had at his disposal the best horses from the royal stable. Day in, day out riders charged up a specially erected model of the monument's pedestal at full gallop. Falconet stood watching them with a sketch book in his hand, noting with a vigilant eye the movements and pose of the rearing horses and the tension of their muscles. At last a solution was found for the figure of the horse thanks to the fine

horsemanship of a general who was about the same stature as Peter. The work proceeded successfully, but Peter's face, which was to express indomitable will and profound intelligence, remained unfinished. Then one of Falconet's pupils, twenty-year-old Marie Collot, came to Falconet's aid. In a single night she created her masterpiece, the head of the rider.

Falconet had yet another assistant, the outstanding Russian sculptor Fyodor Gordeyev, who carved the snake writhing under the horse's hoofs. Many symbolic interpretations have been given to the figure of the snake. Some have seen it as an allegorical portrayal of Sweden, conquered by Russia in the Northern War, some as the reactionary boyar conspiracies, crushed by Peter and his associates, and so on. But the fact is that it was introduced owing to doubts as to whether the horse with only two precarious points of support would maintain its balance. And indeed, the snake, which is connected to the tail and hind legs of the horse, gives greater security and balance to the whole group. Yet thanks to Gordeyev's skill, it strikes us as an integral part of the author's conception.

The transportation of the granite for the pedestal to St. Petersburg was also a difficult matter. A monolithic slab suitable for the purpose was found in the village of Lakhta outside the capital. According to legend, Peter often used to mount this rock to survey the country round the new city. But this great slab weighed nearly 1,500 tons and it seemed impossible to move it to St. Petersburg. A Russian blacksmith, whose name has been forgotten, found an ingenious

solution to the problem; the rock was levered on to a log platform running on copper balls on specially grooved rails, and dragged to the shore of the Gulf of Finland, where it was loaded on to a specially constructed barge and hauled to the Senate Square.

Near the monument to Peter I stands a building with a high entrance arch decorated with formidable marble lions (one of them was damaged by a German shell in the days of the siege).

It was erected about 1820 as a palace for Prince Lobanov-Rostovsky at a cost of 300,000 rubles. To recoup himself the owner decided to sell it for a million. He announced a lottery, for which there were to be a million tickets at a ruble each, with the palace, now achieving a somewhat notorious reputation, as the only prize. The scheme did not succeed, however, for the tsar ruled that it was not fitting for a member of the nobility to engage in such commercial dealings, ordered the prince to be paid 500,000 rubles from the treasury, and gave the palace over to the War Ministry, in whose hands it remained until the October Revolution.

In the south-west corner of Senate Square, at the time of the December uprising there was already a *manege,* built by Quarenghi. Before work was begun on St. Isaac's Cathedral the frontage of the manege, decorated with marble figures of the Dioscuri (the sons of Zeus, Castor and Polydeuces), could be seen across Palace Square, which was not yet planted with gardens, and Admiralty Square. Later two columns with carvings of Glory (a gift from the King of Prussia in return for the Klodt horses sent to him by Nicholas

I, see pp. 118-120) were erected on the neighbouring boulevard.

In 1763 the Senate had been moved from Vasilyevsky Island to the corner building on the bank of the Neva opposite the Admiralty. The government now bought up a tenement house close by belonging to a merchant and in 1829-34 this and the old Senate House, designed by Rossi, were reconstructed and connected by a gallery spanning what is now Krasnaya (Red) Street. These *buildings of the Senate and the Synod* (now occupied by the Central State Historical Archives) complete Decembrists' Square.

At the time of the December uprising, *St. Isaac's Cathedral* was only just being built. This magnificent building, with its impressive columned porticoes, beautiful bronze sculpture and famous golden dome, which can be seen for dozens of miles, took the architect Montferrand over forty years to build (1819-59).

The materials from which St. Isaac's is built would stock a geological museum. Forty-three kinds of minerals were used in its construction and decoration. The pediment is faced with granite, the walls, which in places are seventeen feet thick, are faced with grey marble. Inside the cathedral the walls and floor are inlaid with Russian, Italian and French marble, and the columns of the iconostases are faced with malachite and lapis lazuli.

The decoration includes 382 works of sculpture, painting and mosaic. The sculpture was the work of such prominent masters of the nineteenth century as Pimenov and Klodt. Many of them (for example, the

huge bronze doors, each of which, with its haut-reliefs and other ornamentation, weighs ten tons) were cast by the galvano-plastic method, invented by the Russian scientist Yakobi. The interior of the cathedral is decorated with nearly 200 valuable paintings, including some by Bryullov and Bruni, as well as small mosaics in 28,000 different shades, covering a total area of 6,500 square feet.

St. Isaac's Cathedral was one of the most magnificent buildings of its time. Even today its size is impressive. The cathedral can hold 13,000 people. The building weighs nearly three hundred thousand tons. Five hundred and sixty-two steps lead to the top of the dome. Its gilded cross, raised to a height of 334.17 feet, is 98.4 feet higher than the Admiralty spire and falls only 65.6 feet short of the spire of the Peter and Paul Fortress. In recent years much has been done to restore the cathedral. The restoration of Bruni's huge painting *The Day of Judgment* forming a vault ninety-five feet high has been completed, as has the mosaic *Last Supper* and many other works of art.

Dominating the Leningrad skyline, the cathedral is not only a monument to the labour of its 440,000 builders, it is also an outstanding example of nineteenth-century architecture. It overlooks

St. Isaac's Square.

The main buildings in the square were erected in the nineteenth century. The earliest of them, built in the 1760's, is No. 9 in the north-west corner of the square. It is distinguished by the severity and precision of its

architecture, its sculptural decoration and its elegant portico of grey granite. Its façades are decorated with round medallion busts and reliefs portraying classical processions. The French philosopher Diderot lived in this house from 1773 to 1774 during his visit to St. Petersburg. The house was originally built for the nobleman L. Narishkin, but is known as the "*Myatlev House*" (after one of its subsequent owners, a friend of Pushkin, the poet I. Myatlev). It is now a secondary school. On the south side of the square, beyond the broad Siny (Blue) Bridge (long ago serfs used to be sold on it) stands the former *Mariinsky Palace* (1839-1844, architect A. Stackenschneider), built for Maria, daughter of Nicholas I. It is now occupied by the Executive Committee of the Leningrad City Soviet.

In 1859 *a statue to Nicholas I* (sculptor P. Klodt) was erected in the square. A unique example of equestrian sculpture, it is 20 feet high and has only two points of support (the hind legs).

In St. Isaac's Square is the *Astoria* Hotel, one of the best in Leningrad.

Among the places of interest in this district mention should be made of 72, Moika embankment, Ryleyev's chambers, where the members of the Decembrists' secret society assembled to plan the uprising of 1825. In the north-east corner of the square the writer Dostoyevsky lived at 23, Gogol Street from the spring of 1847 till the day of his arrest and imprisonment in the Peter and Paul Fortress (April 1849). Here he wrote *White Nights, Netochka Nezvanova* and other works.

Not far from the Post Office in Soyuz Svyazi Street is the *Popov Central Museum of Communications.* The museum deals with the history of the development of communications in the U.S.S.R. It has an exhibition of Soviet radio receivers, amplifiers and television sets of the latest design, and deals comprehensively with the latest achievements of Soviet science and technology in high-frequency, multi-channel and radio-relay communication. Among the museum's exhibits are the first telegraph sets, designed by the Russian scientists Shilling and Yakobi, and also the first wireless receiver, designed by Popov. The museum also keeps the State Collection of postage stamps, the largest in the U.S.S.R.

At the State Theatre and Music Research Institute, 5, St. Isaac's Square, there is a *Museum of Musical Instruments* where one may see instruments made by outstanding Russian and foreign craftsmen, as well as the personal instruments belonging to the composers Glinka, Borodin, Rimsky-Korsakov and others.

In Herzen Street, adjoining St. Isaac's Square, are the *Union of Soviet Artists* (No. 38) and the *Union of Soviet Composers* (No. 45).

From St. Isaac's Square one may continue one's tour along the pleasant *Trade Union Boulevard* (Bulvar Profsoyuzov). It stretches for nearly half a mile from the manege in the north-west corner of the square to

Labour Square.

This busy square was in the early days of the city one of the outlying districts adjoining the Admiralty Yard.

When the Admiralty Yard started building big ships, it found itself short of building space and in 1713 a subsidiary enterprise, afterwards called Galley Wharf, was started for the building of small and medium ships. From the Admiralty to the Galley Wharf ran a road which afterwards became Galley Street (now Red Street). But the Admiralty and the Galley Wharf were also linked by water.

Dug in 1717, the "New Admiralty Canal" followed the course of the present Trade Union Boulevard from the river Moika, and at Galley Wharf joined the Moika with the Neva. At the same time a canal between the Fontanka and the Neva was completed by the contractor Kryukov. This canal reached the Neva by crossing the area which is now Labour Square (Ploshchad Truda). The result was that a triangular island was formed on the edge of the square, bordered by the Moika, and the Kryukov and New Ad-

miralty canals. This island has retained its name of "*New Holland*" (Novaya Gollandia) to this day.

Surrounded by water, New Holland turned out to be a very useful place for keeping inflammable materials. As early as 1730 sheds were built there for storing shipbuilding timber. The development of Russian shipbuilding created an ever-growing demand for well-seasoned timber and thirty years later it was decided to replace the dilapidated sheds in New Holland with proper brick storehouses. The task was entrusted to a highly capable Russian architect S. Chevakinsky, who, in spite of the utilitarian nature of the building, decided that it should improve the appearance of this new area of the city.

Chevakinsky proposed giving up the system of stacking the timber horizontally and keeping it propped up in a vertical position, which ensured better drying and made it easier to select and check the various stacks. This meant making the roofs higher and led to the construction of a monumental set of buildings in New Holland. A dock was built in the centre of the block that could accommodate thirty barges at one time for unloading. It was connected by subsidiary canals with the Moika and the Kryukov Canal. The canal leading to the Moika was then spanned with a splendid *arch*, which is one of the most impressive decorative structures in Leningrad.

The buildings on the Moika side were completed in 1780, but the block facing the Kryukov and Moika canals was not finished until 1840. The whole assem-

bly remains as a fine monument to Russian architecture of the eighteenth century.

In those days there was not a single permanent bridge over the Neva. Projects for the construction of such a bridge were constantly turned down by the court. But the need for improved communication between Vasilyevsky Island and the Admiralty Side (Admiralteiskaya Storona) became so acute that in 1842 a design for a permanent bridge by the engineer S. Kerbedz was approved. A contemporary of those days recounts that, when he confirmed the project, Nicholas I gave orders to give "a rank per pile," by which he meant that the builder should be promoted each time a span of the bridge was completed. Kerbedz then introduced several additional piles into his project for the bridge and, having started the building with the rank of engineer-lieutenant, completed it with the rank of engineer-general.

When Kerbedz reported to Nicholas I at the end of many years' work that the bridge was completed, the tsar contrived an ingenious method of testing its stability. Twenty-four pairs of oxen were harnessed to carts loaded with heavy ballast. The tsar then ordered the builder to follow close behind the carts while they crossed the bridge, so that if the bridge collapsed, he should be the first to collapse with it. The bridge (369.6 yards) was opened with great ceremony in 1850.

The construction of the bridge soon turned what had once been outskirts of the city into one of its central districts. In 1853 the architect Stackenschneider was

commissioned to build a palace there for the eldest of Nicholas's sons. But on account of the Crimean War the building was postponed and the palace was not completed until 1861. The *palace* in Labour Square is a monumental building, surrounded by a fine railing on a granite pediment.

At the radio station in New Holland a few days after the victory of the October armed uprising Lenin wrote a proclamation to be broadcast in the name of the Council of People's Commissars, calling for an armistice on all fronts during the First World War.

At that time the palace in the square began a new life. In December 1917, by decree of the Council of People's Commissars, signed by Lenin, it was placed at the disposal of the Petrograd Council of Trade Unions. The palace then began to be called the Palace of Labour, and what had once been the Blagoveshchenskaya Ploshchad received its present honourable title.

During the years of Soviet power many names in the neighbourhood of the square have been changed. The former Nikolayevsky Bridge was renamed after Lieutenant Schmidt, leader of the mutiny of the Black Sea Fleet in October 1905, who hoisted the Red Flag on the cruiser *Ochakov* and himself took command of the revolutionary fleet. This bridge had to be dismantled, however, as it could not cope with the great increase in traffic. In 1938 a new bridge named after Lieutenant Schmidt was completed, with a road across it fifteen and a half feet wider than before. To test the new structure waterproof screens were fixed along

the sides of the bridge and nearly 900 tons of water—a load much greater than had originally been calculated—were pumped into the gigantic container thus formed.

In an old building close to Labour Square (44, Naberezhnaya Krasnovo Flota) is the *State Museum of the History of Leningrad.* Here one may see models reproducing in exact detail such scenes as the transporting of the great rock for the Bronze Horseman; a firework display in St. Petersburg in the early years of the eighteenth century; a view of the Strelka of Vasilyevsky Island in the first half of the nineteenth century, and other models and dioramas showing the past, present and future of Leningrad. One of the sections of the museum is devoted to the blockade of Leningrad during World War II.

In front of the museum there is a wall of pink granite, erected as a memorial at the spot where the cruiser *Aurora* was moored on the night of the October uprising.

From Labour Square a street of the same name brings us shortly to Potseluyev Bridge. As one crosses this small bridge decorated with granite obelisks one can see some interesting pieces of architecture—the arch in New Holland mentioned earlier on the right, and a yellow building with white columns on the opposite bank of the Moika. This building, designed by Quarenghi at the end of the eighteenth century, was once the palace of Prince Yusupov and is now the House of Educational Workers.

Beyond Potseluyev Bridge lies

Theatre Square.

This square acquired its present-day appearance in the second half of the nineteenth century. Only a few of its buildings were erected at an earlier date, the most important being the still functioning *Cathedral of St. Nicholas* (1753-62), a brilliant specimen of baroque architecture, skilfully decorated inside by S. Chevakinsky in traditional Russian style. This turquoise-white cathedral and its soaring bell-tower are among the best of the city's architectural monuments.

Theatre Square (Teatralnaya Ploshchad) came into being in the seventeen thirties, when two paths were cut through the treacherous marshy woods, afterwards becoming the main streets of the district, now known as Decembrists' Street and Printers' Union Street.

In Theatre Square today are the *Kirov Academic Theatre of Opera and Ballet* and the *Rimsky-Korsakov Conservatoire*, one of the largest colleges of music in the country.

The square has for long been a place of public entertainment. As early as 1765 a wooden theatre for carnivals and performances by amateur companies was built in the square. Seventeen years later it was replaced by a brick-built theatre, rightly named the Bolshoi (Big) Theatre. For a long period it remained the largest in Europe. The theatre was altered several times, and had once to be entirely restored after being burnt to ashes. Operas, ballets and plays were performed on its stage, and it was here that the Italian operetta performed when it visited St. Petersburg. Griboyedov's famous comedy *Wit Works Woe* was first

staged at the Bolshoi; the actor V. Karatygin and the ballerina A. Istomina were in the cast. Pushkin was a frequent visitor to the theatre.

In 1886, when the new Mariinsky Theatre appeared in the square, the Bolshoi Theatre closed down and its premises were converted to accommodate the St. Petersburg Conservatoire, which had been founded in 1862. One of the conservatoire's first graduates was Chaikovsky. Rimsky-Korsakov, who taught at the conservatoire, trained a number of brilliant Russian composers, including A. Lyadov and A. Glazunov.

In Soviet times the Leningrad conservatoire has produced such composers as Asafyev, Shostakovich and Chishko, the conductors Pazovsky, Gauk, Mravinsky and Melik-Pashayev, the vocalists Preobrazhenskaya, Pantofel-Nechetskaya, Baturin and many others. The conservatoire has also an opera studio and music school, which gives instruction in music and other subjects to pupils from the age of seven to seventeen.

The Mariinsky Theatre (architect A. Kavos, 1860), so named after the wife of Alexander II, has the reputation of being one of the most important centres of Russian operatic and choreographic art. Fyodor Chaliapin, Leonid Sobinov and Anna Pavlova all performed on its stage.

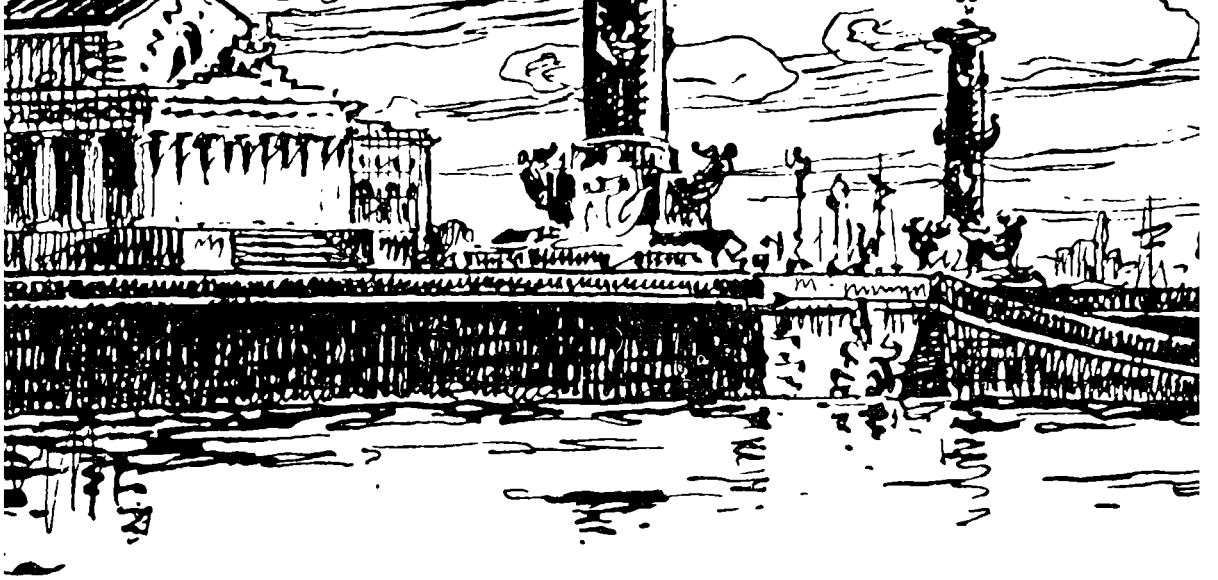
Its modern repertoire includes many Russian and foreign classics: the operas *Prince Igor*, *Ivan Susanin*, *Boris Godunov*, *Eugene Onegin*, *The Queen of Spades*, *Aida*, *La Traviata* and *Faust*, and for lovers of the ballet, *The Swan Lake*, *The Sleeping Beauty*, *The Fountain of Bakhchisarai*, *The Flame of Paris*, *The*

Bronze Horseman, Laurencia, Romeo and Juliet, Cinderella and *Giselle.*

In Theatre Square there are *monuments to Glinka* (1906, sculptor R. Bakh) and *Rimsky-Korsakov* (1952, sculptors V. Bogolyubov and V. Ingal).

Instead of the market that once sprawled round the walls of the Mariinsky Theatre there is now a splendid building known as the *First Five-Year Plan House of Culture*, with a concert hall for 1,200 people. On the other side of Decembrists' Street, on the site of a prison burnt down in the days of the February Revolution (it was called the Lithuanian Castle), several blocks of flats have sprung up. Beyond them are schools and the sports grounds of the Institute of Physical Culture.

Our tour of the left bank of the Neva and its adjoining squares is now over and we turn to the right bank, where beyond Lieutenant Schmidt Bridge and Palace Bridge lies Vasilyevsky Island.



STRELKA OF VASILYEVSKY ISLAND

This is the Russian name for the eastern spit of Vasilyevsky Island, the largest (27,170 acres) of the 101 islands in the delta of the Neva.

In this part of the city there are many factories and mills: the Baltic Shipbuilding Yard, Sevkabel, Pnevmatika, Electroapparat, the Steel and Wire-Rope Mills and many other leading enterprises of the city. But for all the economic importance of Vasilyevsky Island, its principal fame lies in the buildings concentrated on the Strelka—the Academy of Sciences research institutes and other institutes of higher learning. The Strelka holds an honoured place in the history of culture, and is rightly called the cradle of Russian science.

The broad Neva at this point seems to take the Strelka in its embrace as it sweeps round the island in two powerful streams.

The central position on the Strelka is occupied by the *Exchange* (architect Thomas de Thomon, assisted by Zakharov and Voronikhin) with its dazzling white columns. It reminds us of an ancient Greek temple. The building stands on a massive granite foundation, with broad steps leading up from a semicircular place to the main façade. The sculptures on the eastern and western façades are devoted to the subjects of seafaring, navigation and trade, thus emphasizing the connection of St. Petersburg and the Exchange with the Neva and the Baltic Sea. On the eastern (main) façade stands a figure of Neptune in a chariot drawn by sea horses, with the Russian rivers Neva and Volkhov symbolically flowing round him. On the opposite pediment stand the goddess of seafaring and the patron of trade Mercury, surrounded by nymphs.

In front of the Exchange tower two *Rostral Columns*, decorated with the beaks of galleys and figures of the naiads. Mighty figures stand at the foot of the columns, personifying Russia's commercial waterways, the Neva, the Volkhov, the Volga and the Dnieper. Besides being highly decorative, the columns also served as beacons for ships entering the St. Petersburg commercial port. Oil was poured into the copper cups on the top of the columns and, when it was lighted at dusk, the columns turned into gigantic flaming torches. The assembly of buildings on the Strelka was in later years completed by the construction of ware-

houses on each side of the Exchange, and a Customs House. The Customs House is adorned with a severe portico and statues of Fortune and Mercury. From its dome watchers used to give signals of ships approaching the port. In those days a forest of masts clustered round the walls of the Exchange, white sails flapped in the breeze, and in the adjoining squares there were busy markets where a bustling trade was done in Russian and foreign wares. After the transference of the port to the south-west edge of the city, the Strelka district lost its commercial bustle and many of the buildings that had formerly catered for the needs of the port acquired a new function. Since 1886 the south warehouse has accommodated the *Zoological Institute* and the *Academy of Sciences Zoological Museum,* founded in 1832. The museum contains nearly 100,000 exhibits, including such rare items as a stuffed mammoth.

The Academy of Sciences Institute of Russian Literature, known as *Pushkin House*, one of the main centres of literary studies in the Soviet Union, functions in what was once the Customs House. As many as 1,730 of Pushkin's manuscripts are kept here and the collection is constantly being added to. Help in this work comes also from friends of Russian literature abroad. In 1956, the institute received a valuable Pushkin manuscript from the maître de ballet of the Paris Opera House Monsieur S. Lifar; the British scholar D. Simmons presented Pushkin House with a hitherto unknown letter of Turgenev's, and much important material has been received from the Royal

Danish Library, Copenhagen. The manuscripts, printed editions and works of fine art on show in the museum give a broad picture of the development of Russian literature, from the first edition of the ancient Russian *Lay of Igor's Host* to the present day.

The museum also contains a number of souvenirs: Chekhov's inkstand, a chair that belonged to Gogol, boots made by Tolstoi, Dostoyevsky's spectacles and so on.

The north warehouse is now the Academy's *Karpinsky Geological Museum.* Close by (6, Birzhevoi Proyezd) is the *Dokuchayev Soil Science Museum*, also affiliated to the Academy.

Another interesting museum in the district, the *Central Naval Museum,* is to be found in the Exchange building itself. One of the oldest museums in the country, it was founded by Peter I, who in 1709 ordered models of ships to be kept there. Among the exhibits are the boat of Peter I from which the Russian Navy began, and an oaken dug-out canoe, raised from the bed of the Southern Bug, where it had lain for 3,000 years.

The development of this centre of Russian scientific thought covers a period of over two hundred years, in which the former *Kunstkammer* (4, Universitetskaya Embankment) played an important part. This is one of the oldest buildings in Leningrad (1718-34, architects G. Mattarnovi, G. Kiaveri and M. Zemtsov); the Russian scientist Mikhail Lomonosov worked there from 1741-65. And it was here that the Academy of Sciences first began its work (its round conference hall still re-

tains its original appearance). Here are to be found the first collections made by Peter I for the first natural science museum in Russia (the Kunstkammer) and the first public library. The upper part of the building was an astronomical observatory.

The building of the Kunstkammer, an interesting example of Russian baroque, has survived till the present day with very few alterations. It now houses the Academy's *Institute of Ethnography and Anthropology*, which bears the name of the Russian ethnographer and explorer N. Miklukho-Maklai, and two museums. Not long ago members of the institute sent their British colleagues casts of the bones of a Neanderthal man, who lived 150,000 years ago, and has been discovered by Soviet scientists in the caves of the Crimea, and also casts of skulls of men of the mesolithic age (10,000-13,000 B.C.). In its turn the institute received from the British Museum of Natural History plaster casts of the skulls of Australopithecuses, a species of higher ape which lived over a million years ago.

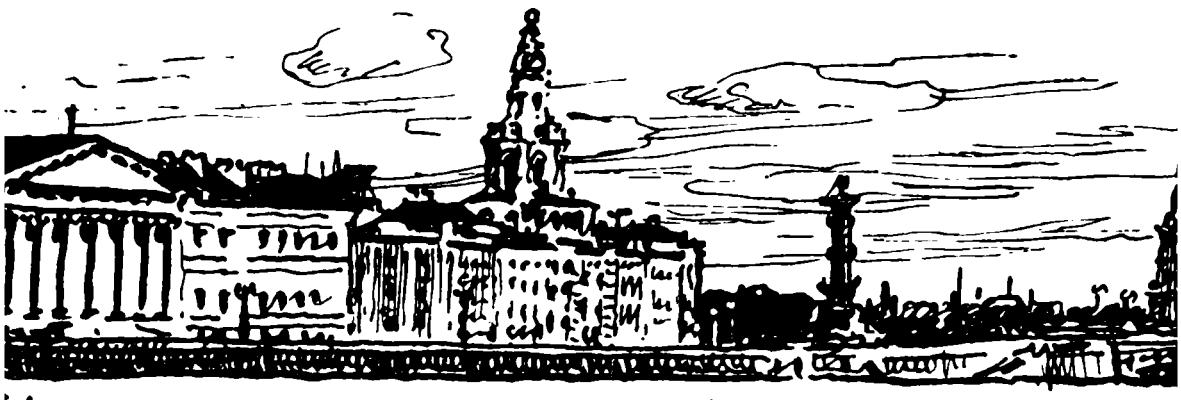
The collections of Peter's Kunstkammer (the greater part of them have been preserved) form the basis of the *Museum of Anthropology and Ethnography*. The exhibition deals mainly with the countries of the East, and the culture and everyday life of the colonial and dependent countries.

The Kunstkammer also contains the *Lomonosov Museum* with its exhibition of documents and relics telling of the scientist's life and work.

At the end of the eighteenth century the old building of the Kunstkammer became too cramped for the Academy and it was decided to erect a new one. Built in 1783-88, the *main building of the Academy of Sciences* is one of Quarenghi's best works. Its noble classical proportions are embellished only with a fine eight-columned portico and a double flight of steps projecting on to the pavement. In 1925 the Russian Academy of Sciences was made an institution serving the whole Union and became the Academy of Sciences of the U.S.S.R.

The governing bodies of the Academy were transferred to Moscow in 1934, but many of its scientific institutions continue to function in Leningrad, particularly on the Strelka, where one finds the Institute of Silicate Chemistry, the Pavlov Institute of Physiology, the Hydrometeorology Institute, departments of the Institute of the History of Natural Sciences and Engineering, the Institute of Linguistics, the Institute of History and others. The *U.S.S.R. Academy of Sciences Library*, also to be found on the Strelka, is particularly important. In Soviet times this library has grown into a huge organization, consisting of 114 scientific libraries with a collection of 13 million volumes.

The recently laid out boulevard on the Mendeleyevskaya Liniya (Mendeleyev Line) divides the Academy buildings from the huge premises of *Leningrad University*. One of the oldest buildings in the city, it was



put up by Trezzini in 1722-42 to house various government institutions. Facing towards the Strelka with the Neva on its right hand, it consists of twelve exactly similar buildings grouped closely together.

Many brilliant scientists, writers and public men have graduated at Leningrad University, among them Lenin, Popov, Mendeleyev, Pavlov, Mechnikov, Timiryazev, Chernyshevsky, Turgenev and Nekrasov. In 1891 V. I. Lenin took his degree in law there.

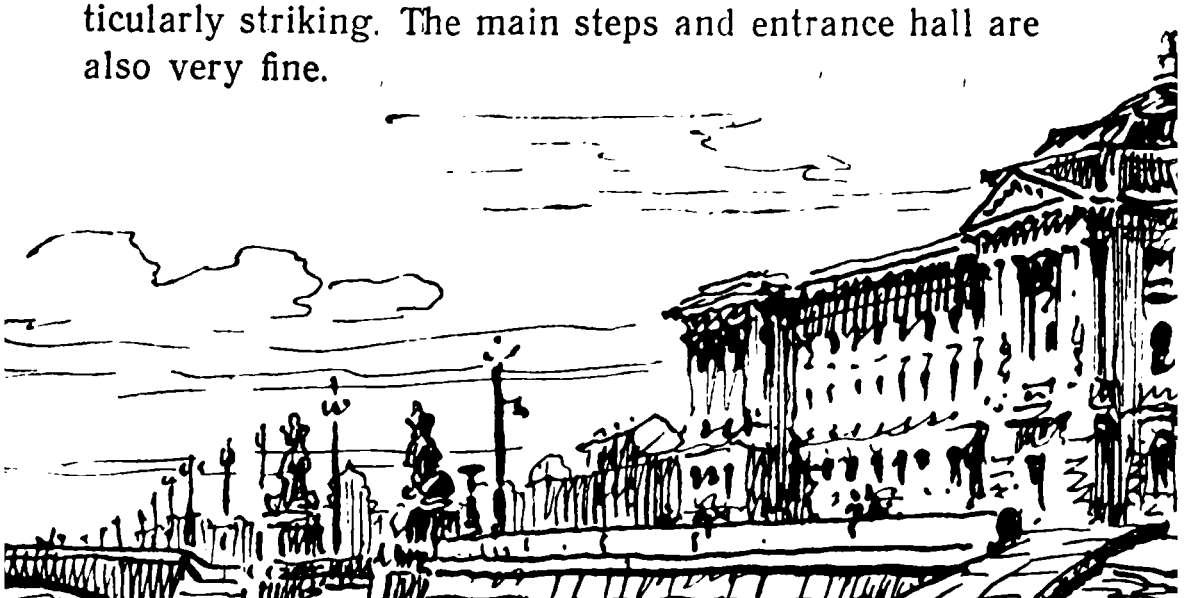
Today the university is one of the foremost centres of learning in Leningrad. The fourteen thousand students who study in its fourteen faculties are instructed by nearly two thousand men of learning, including 40 members and corresponding members of the U.S.S.R. Academy of Sciences, and over 700 doctors and candidates of science.

Several buildings of the eighteenth century are to be found close to the university. The most interesting is the *Menshikov Palace*. In 1707, Peter I presented this gifted general and statesman with the whole of Vasilyevsky Island. Later, in 1714, he withdrew the gift, but during his ownership Menshikov had a palace built by the architects D. Fontana and G. Schedel that was the richest in the St. Petersburg of those days. Partial reconstruction of the pediment, alterations to the design of the windows, and the addition of new wings have somewhat changed its original appearance. In the second half of the eighteenth century it was used as a military college by the First Cadet

Corps. Today this three-storey red and white building, modestly decorated with flat pilasters and a semicircular pediment, is hardly noticed among the surrounding buildings on the embankment.

Mention has already been made of the *monument to Field-Marshal Rumyantsev* on the Field of Mars. It was erected by the architect Brenna in 1799 in honour of the Russian victory over the Turks. The obelisk is crowned with a bronze eagle, and marble reliefs of war trophies surround the base. The obelisk is supported on four blocks of stone, which gives the impression of its being poised in mid air.

The obelisk stands in the square in front of the college of the First Cadet Corps, where Rumyantsev was educated. In the eighteen sixties a garden was laid out in the square and the trees, now very tall, somewhat obscure the obelisk from view. Next to this square on the University Embankment is the *Academy of Arts* (1764-88, architects A. Kokorinov and V. Delamothe). It occupies a large area on Vasilyevsky Island, its inner court-yard forming a circle set in a huge rectangle of surrounding buildings. The building faces the Neva and is beautifully proportioned. The central section of the building, which has a dome and portal decorated with sculptures of Hercules and Flora, is particularly striking. The main steps and entrance hall are also very fine.



This "Academy of the Three Noblest Arts" (painting, sculpture and architecture) was built in 1757. It soon began to commission artists and award titles, becoming, in fact, an organ of government policy in the country's artistic life.

A considerable part of the history of Russian art is connected with the Academy. The great majority of canvases, sculptures and drawings that are exhibited in the Russian Museum (see pp. 107-108), or the Tretyakov Gallery in Moscow, are the work of members of the Academy, such as the architects Bazhenov and Starov, the sculptors Shubin, Kozlovsky, Martos, Tolstoi and Antokolsky, the painters Rokotov, Ivanov, Bryullov, Aivasovsky, Kramskoi, Repin, Surikov, Polenov, Shishkin and Vasnetsov. In Soviet times the Academy has produced such outstanding masters of Soviet realist art as the painters Rylov and Brodsky, the sculptors Manizer and Lishev, and the architect Shchusev, not to mention over two thousand young masters.

The Academy has also its own *museum*, dealing with the fine arts of Russia before and after the Revolution. Of considerable interest is the department of ancient sculpture, which has a large collection of copies that provide the student with a detailed knowledge of the art of ancient Greece and Rome.

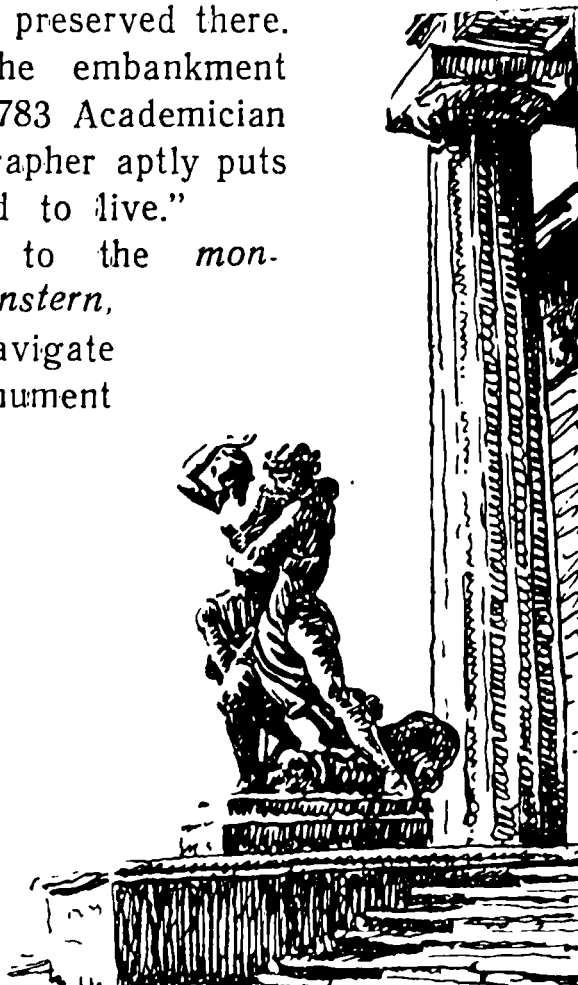
In 1832-34 the embankment in front of the Academy of Arts was improved by the architect Ton with a strictly classical *quay*, Egyptian sphinxes and bronze torches. Each of the sphinxes is nearly 20 feet long. The hieroglyphics on them glorify Amenophis III.

Carved out of pink granite nearly 3,500 years ago, the sphinxes once stood outside the palace of the Pharaoh. They were brought to light by archaeological excavations in the eighteen twenties and attracted the interest of the Russian Government, who bought them and had them transported to St. Petersburg.

Before leaving the district one should visit the *House of Russian Academicians* on the Lieutenant Schmidt Embankment. With its Doric portico and elegant window decoration, this old three-storey building is one of the finest of its kind. On its façades there are 21 memorial plates, giving the names of the brilliant men of science who lived and worked here: Pavlov, Fersman, Karpinsky, Krachkovsky and others. Flat 11, where Pavlov lived for eighteen years, was after his death turned into a museum. Pavlov's library, his desk and other personal possessions have been carefully preserved there.

At No. 15, just along the embankment stands the house where in 1783 Academician Leonhard Euler, as his biographer aptly puts it, "ceased to calculate and to live."

Further on one comes to the *monument to Admiral Krusenstern*, the first Russian to circumnavigate the globe, 1803-06. The monument



(sculptor I. Shreder, 1873) stands outside the *Frunze Naval College*, the oldest naval training establishment in the country, which recently celebrated its 250th anniversary. Admiral Ushakov, founder of Russian naval tactics in the days of sail, Admiral Nakhimov, hero of the defence of Sevastopol in the Crimean War (1854-55), Admiral Lazarev, who led an expedition to the Antarctic in 1821, and the famous sailors Malygin, Chelyuskin and D. and K. Laptev were trained at the college. The college also produced such men as Academician A. Krylov, who first formulated the theory of unsinkability, the composer Rimsky-Korsakov, and the painter Vereshchagin.

In May 1917, Lenin spoke at the college on two occasions.

This section of the embankment ends with the *Mining Institute,* which now bears the name of the first Russian Marxist Georgi Plekhanov, who once studied here. It is one of the largest institutions of higher education in the U.S.S.R. It has eight faculties, which prepare specialists in all fields of mining. Research work of great importance to the national economy is carried on in the Fyodorov laboratories here, which are named after the founder of the science of crystals.

The institute also has a *museum* dealing with the history of the evolution of the earth and the history of mining techniques (prospecting, extraction, ore-dress-

ing, metallurgy and so on). Among the exhibits there is a slab of Urals malachite weighing one and a half tons, a copper nugget from Kazakhstan weighing 0.8 ton, and quartz crystals from the Ukraine of the same weight.

NEVSKY PROSPEKT

The Nevsky Prospekt is Leningrad's main thoroughfare and the busiest street in the city. Stretching nearly three miles from the Admiralty to the Alexander Nevsky Monastery, it resembles the string of a bow formed by the curve of the Neva.

The history of the Nevsky Prospekt dates from the first years of the city's existence. Long before the Northern War the territory of present-day Leningrad was part of the Novgorod lands. The part of the Great Novgorod Road that is now the Litovsky Prospekt linked the Russian villages scattered along the banks of the Neva with the other lands belonging to Novgorod. Near the present-day Taurida Gardens it split into several paths, which ran down to the Neva.

When the foundations of the city had been laid and work began at the Admiralty Yard, the Great Novgorod Road, which had fallen into decay, became crowd-

ed with carts carrying iron, canvas, ropes, oak, everything, in fact, that the yard needed. To reach the Admiralty, however, these carts had to go by a roundabout way, along narrow paths unsuited for such a flow of traffic. It was therefore decided to make a road linking the Admiralty Yard directly with the Great Novgorod Road. But this new road had to cross the river Fontanka, then known as the Bezimyanny Yerik. Its direction was thus determined by the need to find the narrowest spot over the river (now Anichkov Bridge).

In 1709 a path was cut through the sparse woods from the Admiralty Yard to the Great Novgorod Road. It was then widened, paved after a fashion, and lined with ditches on either side, and became known as the Great Perspective Road. The monks of the Alexander Nevsky Monastery, which was built in 1712, also needed a convenient means of reaching the Great Novgorod Road for purposes of communication with the Metropolitan, who lived in Novgorod. They therefore began to cut a road from the monastery to meet the road coming from the Admiralty Wharf. Owing to the monks' inexperience, however, it did not go straight to meet the other road but joined it at an angle near the Novgorod road.

Nevertheless the street owes its name to the Alexander Nevsky Monastery. In 1788 a decision was made to "name the Great Perspective Road, which runs from the Admiralty to the Nevsky Monastery, the Nevsky Perspective." Later the street came to be called the Nevsky Prospekt.

From the beginning of the eighteenth century the prospekt gradually began to acquire its architectural shape. In the nineteenth century the thoroughfare grew more and more busy. Gas lamps largely replaced its hemp-seed-oil torches; coaches, the forerunners of modern city transport, began to ply up and down the prospekt. Then electric light came. In 1907 the first line of the St. Petersburg tramway was laid along the prospekt.

Today the Nevsky Prospekt and its adjoining squares with their numerous research institutes, colleges, clubs and libraries, its 6 theatres, 8 museums, and 10 cinemas, and the Philharmonic Society, are par excellence the cultural centre of Leningrad.

In recent years much has been done to improve the Nevsky Prospekt. The tramlines have been removed and replaced by additional trolleybus and autobus services. The adjoining Brodsky, Mayakovsky, Pushkinskaya and other streets have been planted with trees; full-grown lindens have been planted in front of the Gostiny Dvor arcade.

In pre-revolutionary times the Nevsky Prospekt was in a sense the financial centre of the Russian Empire. On the stretch between the Admiralty and Anichkov Bridge there were twenty-eight banking establishments. The Herzen and Gogol streets close by were also crowded with banks and insurance offices. No. 9, Gogol Street, which stands on the corner of the Nevsky, is worth noting; it was once the Wawelberg Bank and was built in 1912 in imitation of the Doges' Palace in Venice. Its granite facing stone was imported

ready for building from Sweden by the banker Wawelberg. On the same side of Gogol Street, No. 13/8 (there is a memorial plate on the wall) was for long the residence of the composer Chaikovsky, who died there. The writer Gogol lived almost next door, at No. 17, flat 10, from 1833-36, and the street has been named after him. Here Gogol was frequently visited by Pushkin, and it was here that he wrote *Taras Bulba*, *Inspector-General* and many other works. Where Gogol Street runs into the Nevsky stand two houses, Nos. 8 and 10, built in the seventeen sixties. The oldest buildings in the Nevsky Prospekt, they are decorated with mouldings and a classical frieze. One of the best dress shops in Leningrad is to be found at No. 12. No. 14, a secondary school built in 1939, fits in well with the architecture of the rest of the street. On the pediment over the entrance one can still make out the white letters printed on a blue background, warning passers-by of the danger of artillery fire on this side of the street. During the siege of Leningrad, when shells fired from the southern outskirts were battering the city, the population found it wiser to keep to the south side of the streets, where the buildings offered some cover.

Now, as we admire the Nevsky's fine appearance, with its busy yet leisurely atmosphere, we find it difficult to imagine this street fifteen years ago, in the grim days of the war. Among the snowdrifts one could make out the mangled shapes of shell-or bomb-wrecked trolleybuses and lorries frozen into the snow. The shop-windows were boarded up. The street was almost deserted.

The situation in those days has been well described by Nikolai Tikhonov in his story *Nevsky Prospekt.*

"I crouched back against the wall, holding my breath, and waited. Then I took a step forward and listened.... In the darkness I could make out a dull pinkish glow of fires over the roofs; and then the dark outlines of the houses, the sloping roofs, the strips of dead, boarded-up windows, and the icy deserted road leapt into sharp relief. It was the Nevsky Prospekt in the small hours of the century, in the days of the Leningrad siege. Not a gleam of light was allowed in that darkness—and there was none.

"From time to time I heard shells bursting somewhere in the neighbourhood. After every explosion there was a tinkle of glass, and a thumping sound like bricks being knocked out of a wall, as the echo repeated the city's muffled groans; then everything was lit up by a greenish-blue flame that quickly turned bluish-pink; then the air was filled with all kinds of sounds. Something seemed to whistle, something whimpered, something buzzed eerily close by, as though strange, venomous insects were flying in the air, with cruel wings of steel...."

The faded inscription on the cheerful school building reminds one of those dark days in the history of Leningrad.

In the next building (No. 16/7) on the corner of Herzen Street we find one of the most popular shops in Leningrad—the foreign languages bookshop. Herzen Street ends at the General Headquarters Arch (see. p. 52). This part of Herzen Street was built by

the architect Rossi straight along the Pulkovo meridian and at noon on a sunny day one can check one's watch by it—the fronts of the houses cast no shade. Adjoining the bookshop in Herzen Street there is a trunk call office (No. 3/5), which was once a bank. The writer Herzen, from whom the street takes its name, lived at No. 25/11, flat 21, from 1840-41. No. 14, Herzen Street, on the other side of the Nevsky Prospekt, where the writer Griboyedov lived in 1828, was his last residence in St. Petersburg. Almost next door, at No. 18, is the Leningrad Textile Institute. The huge corner house, No. 15, is one of the oldest in the Nevsky Prospekt. It was built in 1768-71 by the architect A. Kokorin for the chief of the St. Petersburg police Chicherin. Now it is a cinema called "Barrikada" (Barricade). The building opposite, No. 18 (built in the first half of the eighteenth century and afterwards reconstructed), is connected with Pushkin's last days. On January 27, 1837, Pushkin met his second K. Danzas in the café there and set out with him to the place of the duel on the northern outskirts of the city. (See p. 30.)

Continuing down the Nevsky, one notices the elegant classical building at No. 20. This was once a Dutch church, built in 1837 by the architect P. Zhako. It is now a library named after the poet Alexander Blok. At No. 17, on the other side of the prospekt, is a building that was once the *palace of Count Stroganov*. One of Rastrelli's finest creations, this splendid palace was built in 1752-54. The double columns of the entrance arch support a divided pediment, decorated

with heraldic signs. The lion masks at the base of the arch are an interesting example of eighteenth-century casting. At the end of the eighteenth century some of the interiors of the palace and also the buildings in the court-yard were reconstructed under the supervision of Voronikhin.

Next to the Stroganov Palace on the Moika embankment are the buildings of the Herzen Pedagogical Institute, a training college for secondary-school teachers.

Close to the palace, at No. 21, Nevsky Prospekt, is a building with huge glass arches. It stands at the corner of Zhelyabov Street, which is named after one of the organizers of the assassination of Alexander II by the "Narodnaya Volya" (People's Will) Party. A little further down the street is the Variety Theatre, and next door to it, the Chess Club. Also in Zhelyabov Street is the Dom Leningradskoi Torgovli (House of Leningrad Trade), one of the biggest department stores in the city.

Returning to the Nevsky Prospekt, we come to the Lutheran Church of Peter and Paul, a striking example of Romanesque architecture (1833-38, architect A. Bryullov). In the eighteen thirties, No. 22 was the famous bookshop belonging to A. Smirdin, who was the first to publish works by Pushkin, Krylov and many other Russian writers. Almost opposite stands

The Kazan Cathedral.

Built in 1801-11 by Andrei Voronikhin, the cathedral is one of Leningrad's finest architectural monuments. The work of Voronikhin, who came from a fam-

ily of serfs, began a great period in the Russian architecture of the nineteenth century. With its fine semicircle of 144 Corinthian columns, the cathedral plays an important part in the architectural appearance of the Nevsky Prospekt.

The cathedral was built entirely of Russian materials and entirely by Russians. Numerous bas-reliefs adorn its walls, the largest (49 feet long and 7 feet high), which face the Nevsky from the colonnade, are "Moses striking water from the rock in the desert for the thirsting people," by Martov, and "Moses erecting a snake of brass to heal the people of poisonous snake bites in the desert," by Prokofiev. The niches of the façade contain enormous statues (13 feet high) of Russian warriors. The small square in front of the main entrance (Plekhanov Street) is surrounded by 400 feet of beautifully designed and executed ironwork, an outstanding example of Russian decorative metal casting.

In pre-revolutionary times the square was cluttered with ugly buildings obscuring the fine grille. They have now been pulled down and the square has been made into a garden, which provides a pleasant setting for the granite fountain which the architect Thomas de Thomon erected there in 1809.

The cathedral contains captured enemy banners and the keys of fortresses taken by Russian troops in 1812. Here, too, is the tomb of Field-Marshal Kutuzov.

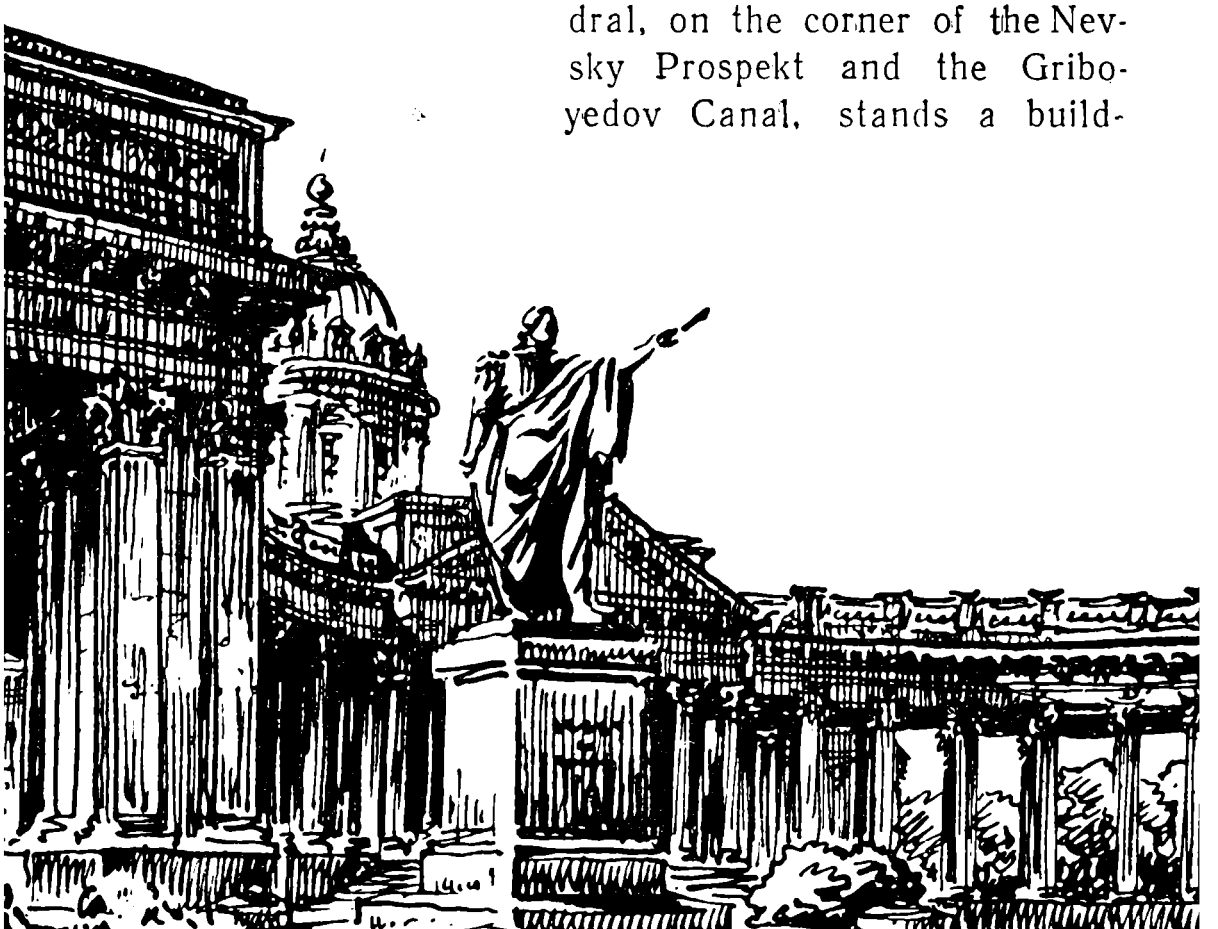
The square in front of the cathedral acquired its present-day appearance over a fairly long period. In December 1837, during the celebrations of the 25th

anniversary of Napoleon's being driven out of Russia, two monuments to the leaders of the Russian army during the war, Kutuzov and Barclay de Tolly, were unveiled in front of the cathedral. These colossal bronze statues were the work of the sculptor Orlovsky, and their tall granite pedestals were designed by Stasov. At the generals' feet lie the banners of Napoleon's defeated army.

The garden in the square appeared much later. In December 1876, the first revolutionary workers' demonstration to be held in St. Petersburg took place in this square and after a speech by Plekhanov the red flag was flown. The tsarist government then gave orders for a garden to be made in the square in order to prevent meetings being held there in future.

The cathedral now contains the Academy of Sciences *Museum of the History of Religion*.

Opposite the Kazan Cathedral, on the corner of the Nevsky Prospekt and the Griboyedov Canal, stands a build-



ing faced with polished granite, with a glass tower and a glass globe (10 feet in diameter) rising from its roof. Before the Revolution this building belonged to the Singer sewing machine company. Constructed of stone, iron and glass (1907, architect P. Suzor) it was in those days the only fireproof building in St. Petersburg. Nowadays it is known as *Book House* (Dom Knigi), where several Leningrad publishing houses have their offices. One of them, the Text-Book Publishers, has a Northern Office, which specializes in publishing literature for the peoples of the Far North, who not very long ago had no written language of their own. In 1956 alone it published several dozen titles in the Mansi, Chukchi, Evenk and Eskimo languages. The house publishes text-books for the schools of the Russian Federation; in 1956, it put out nearly 30 million copies of various instructional books. Forty railway vans were required to deliver the enormous edition of the zoology text-book. On the ground floor of Book House there is a bookshop. The largest in Leningrad, it sold over seven million books in 1956.

At this point there is a bridge across the Griboyedov Canal, built by the father of Field-Marshal Kutuzov in 1766. It is five times as wide as it is long.

On our left, at the corner of the canal embankment there is a church built in 1907 on the spot where Alexander II was assassinated by members of the People's Will Party. It is a mediocre imitation of that splendid monument of ancient Russian architecture, St. Basil's Cathedral, in the Red Square, Moscow.

Beyond the Kazan Cathedral on the other side of the Nevsky Prospekt we can see the Bankovsky suspension bridge, which is decorated with figures of griffons. In ancient Greece these mythical creatures with eagle's wings and lion's body were considered to be the guardians of gold. It is natural therefore to find them here, in front of what was once the Russian Imperial Bank (now the Leningrad Institute of Finance).

Opposite Book House there is an eighteenth-century building that was damaged during the war and has since been restored. In St. Petersburg it was known as the house of Engelhard, a friend of Pushkin's. The Philharmonic Society concerts were frequently held there and the performers included such famous musicians as Berlioz, Wagner, Liszt and Strauss. Today it is the *Small Hall* of the Leningrad State Philharmonic Society.

Next door (Nos. 32 and 34) is the catholic church of St. Catherine (1763-83, architect Vallin Delamothe). The church contains the ashes of the French Marshal Moreau, who fought in the ranks of the Russian Army against Napoleon and was killed in battle. Here, too, is the grave of the last Polish king Stanislaw Poniatowski. The church has an impressive entrance arch, an example of the transition from baroque to classicism. The corner building, No. 29/31, on the opposite side was built in 1784 by Quarenghi. Before the Revolution it was used by the State Duma. In December 1917, Lenin spoke to the congress of peasant deputies that was held there. M. I. Kalinin, who was later to

become Chairman of the Presidium of the Supreme Soviet, worked there as City Commissar from 1917 to 1919.

On the ground floor there is a sports shop. The *pentagonal tower* crowning the building (1802, architect D. Ferrari) was originally used as a firemen's watch-tower, then as a semaphore station that in 1853-54 linked St. Petersburg with such country residences as Tsarskoye Selo, and with Warsaw. A large T-shaped frame was attached to the tower. For communication at night it was illuminated with lanterns. The messages transmitted by oscillation of the semaphore arms were picked up by intermediate stations and passed on. Between the Winter Palace and Warsaw there were 149 such towers, all of them over fifty feet high. The first was this tower over the State Duma. At this point the Nevsky Prospekt widens to a breadth of nearly 200 feet and the tower makes a lively contrast to the low surrounding buildings.

The architecture of this building goes well with the classical portico of the Torgoviye Ryadi (Arcade), built in the Nevsky Prospekt (1802-06) by L. Ruska. In the near future a statue to *Nikolai Gogol* will be erected in the square in front of the portico. The writer will be shown sitting with a light cloak over his shoulders, leaning forward on his stick in contemplation of the great thoroughfare. "There is nothing better than the Nevsky Prospekt, at least not in St. Petersburg; for us it is everything. Is there any brilliance that it lacks, this most beautiful ornament of our capital!" he wrote.

The portico where the statue will be stands at the top of Brodsky Street, a short street named after the outstanding Soviet artist. It joins the Nevsky with the assembly of buildings that makes up

Ploshchad Iskusstv (Arts Square).

This square is among the finest in Leningrad. The work of the great Russian architect Rossi, it is so named not only because of the elegance of its buildings. Here are situated the State Russian Museum, the Maly Opera Theatre, and the Leningrad State Philharmonic Society.

The square spreads over a wide area between the Griboyedov Canal, the river Moika, Sadovaya Street and the Nevsky Prospekt. Its history dates from the earliest years of St. Petersburg. It was once a garden belonging to the wife of Peter I, Catherine, for whom a small mansion was built on the bank of the Moika. South of this garden were the straggling marshy woods where the Nevsky Prospekt runs today. In the middle of the eighteenth century Catherine's garden was replanned and extended. At the end of the century, when the Mikhailovsky Castle (Engineers' Castle) began to be built close by, the garden underwent fresh transformations. The whole area now occupied by Arts Square was used for hot-houses. After the murder of Paul I, the castle fell into disuse and the palace hothouses were neglected.

Soon, however, a radical change came over the district. It was chosen as the site for the palace of Nicholas I's brother, the Grand Duke Mikhail. The work

was entrusted to Rossi. The Mikhailovsky Palace (Mikhail's Palace) was built in 1819-25. The main building stands at the back of a court-yard formed by subsidiary blocks. High iron railings separate the court-yard from the square, which is entered through three gates, decorated with coats of arms. The palace stands on a high socle and there are arches under the protruding eight-columned portico which enabled carriages to drive straight up to the palace doors. There is also a broad granite staircase decorated with bronze lions (copies of ancient originals). Between the high oval windows there are elegant Corinthian pilasters. According to a contemporary of those days, Rossi considered that the palace he had built was similar in outward appearance to the Louvre. The main building, which was the residence of the Grand Duke, has two storeys like the subsidiary buildings, but there is a marked difference in height, the main building being twice as high as the adjoining wings. A park was laid out behind the palace. There Rossi built a small pavilion, consisting of a central hall with columns and arches and two rooms on either side. A granite terrace leads down from the pavilion to the bank of the Moika.

Decorative sculpture was much used on the façades and interiors of the palace. The best artists of St. Petersburg painted the ceilings and walls. The original decoration of the vestibule, main staircase and White Hall, part of which has survived to this day, is one of the best examples of the Russian classical interior. All the rest of the decoration was destroyed during the reconstruction of the palace in the eighteen nineties,

when it was converted into the Russian Museum. The *State Russian Museum* was opened to the public in 1898. Like the Tretyakov Gallery in Moscow, it is one of the largest depositories of Russian national art.

The Russian Museum has collections of painting, sculpture, drawing, and popular and applied art from the tenth century to the present day. It possesses priceless specimens of Russian twelfth- and thirteenth-century icon painting by Rublyov and Ushakov; works by the outstanding painters and sculptors of the eighteenth and early nineteenth centuries, Rokotov, Borovikovsky, Kozlovsky, Shubin, Martos and Shchedrin, and by the most important artists of the nineteenth and early twentieth centuries, Kiprensky, Ivanov, Levitan and many others. Such pictures as *Volga Boatmen*, and *Zaporozhye Cossacks Writing a Letter to the Sultan of Turkey* by Repin, *The Last Day of Pompeii* by Bryullov and *Yermak Conquers Siberia* by Surikov are world-famous.

In the Soviet section one may see paintings by Brodsky, Rylov, Gerasimov, Pakhomov, Serov, and Oreshnikov, sculpture by Mukhina, Manizer and Tomsky, and other works of art. Besides the permanent exhibition there are exhibitions of works by individual Soviet artists and various jubilee exhibitions.

Not content with building the Mikhailovsky Palace, Rossi tackled the problem of creating a new architectural assembly in the centre of the city. In front of the palace he planned out a large square with a system of adjoining streets. On the east side of it he continued Sadovaya Street to the Field of Mars, thus

making it one of St. Petersburg's main thoroughfares, and the crossroads at the Nevsky Prospekt, one of the most important in the city. In addition, he built parallel to the Nevsky Prospekt a new street linking the Griboyedov Canal and the Fontanka which became known as Engineers' Street. At the beginning of the twentieth century the offices that Rossi had built in Engineers' Street were demolished and in 1902-11 replaced by the building of the Ethnographical Museum.

In 1834, south of the square that lies in front of the palace, Rossi made yet another street, Mikhailovskaya (now Brodskaya) Street, linking the new square with the Nevsky Prospekt. The main portico of the palace, now the Russian Museum, is easily seen from the Nevsky Prospekt, and the whole of Arts Square fits architecturally into the body of the Nevsky Prospekt. In June 1957, a *monument to Pushkin* (sculptor I. Anikushin) was erected in the centre of the square.

Rossi designed suitable façades for the buildings erected in Arts Square. Every block was divided up into sections, which were sold to private people as building sites. Every owner had the right to build his house as he wanted it on condition that the façade corresponded to the designs laid down by Rossi. The whole assembly was completed in 1840. By subordinating their plans to Rossi's single architectural design, the different architects created one of the most elegant districts in the city.

Even the building of the former Mikhailovsky Theatre, now the *Maly Opera Theatre,* was given the rather modest appearance of a dwelling house. Before the

Revolution there was a French company at the Mikhailovsky Theatre, which acted for a narrow aristocratic circle. The Maly Opera Theatre, founded in 1918, has become one of the vital centres of Soviet musical culture.

Its repertoire contains over forty works. Operas, such as *The Mermaid* by Dargomyzhsky, Mussorgsky's *Sorochintsy Fair, The Tsar's Bride* by Rimsky-Korsakov, Verdi's *La Traviata* and *Manon Lescaut* by Massenet; the ballets *Solvejg, Coppélia* and many others.

The painter Isaak Brodsky lived next door to the theatre (No. 3, flat 1) from 1924 to 1939. After his death the flat was made into a museum, where there are about eighty of his works on exhibition, as well as his own collection of nearly five hundred paintings and sketches by prominent artists of the nineteenth and twentieth centuries.

On the other side of the square, in the building on the corner of Brodsky Street is the *Leningrad Philharmonic Society.* The building was erected by P. Jacquot (faced by Rossi) for the Dvoryanskoe Sobraniye (Assembly of Nobles). On account of its excellent acoustic qualities, the lounge of this club had for long been used for concerts, and in 1921, after the October Revolution, it was turned over to the Leningrad State Philharmonic Society for public performances.

Almost next door to the Philharmonic Society (No. 13, Rakov Street) is the *Musical Comedy Theatre.*

The whole of one side of Brodsky Street is taken up by the huge building of the *Europe* (Yevropei-

skaya) *Hotel.* It and the Astoria, which we have already mentioned, are the two best hotels in Leningrad.

Continuing our walk down the Nevsky Prospekt, we notice an unusual building occupying a large section of the prospekt. It is a two-storey building with a row of arches along each floor, known, as the *Gostiny Dvor.* The term Gostiny Dvor means Arcade. The building fronts on to four streets, which gives it a perimeter of more than half a mile; it stretches for 303 yards along the Nevsky. Built in 1761-85 (architect V. Delamothe) the Gostiny Dvor suffered severely during the siege of Leningrad from bombing and fire. During the work of reconstruction the nineteenth-century additions, which spoiled the building's original appearance, were done away with. Recently this ancient building has undergone considerable reconstruction. While the outward appearance has been preserved, it has been replanned inside so that the numerous small shops have been merged into what is now the largest department store in the city. Opposite the Gostiny Dvor is a large department store known as the *Passage.* Tucked away in this huge building is the *Leningrad Dramatic Theatre.* In the same part of the prospekt one should notice the small but elegant *Armenian Church* built in the seventeen seventies, probably by Felten.

Proceeding down the Nevsky Prospekt, we cross Sadovaya Street at one of the busiest crossroads in the city. Beyond Sadovaya Street the Nevsky Prospekt is joined by

Ostrovsky Square.

Here one finds the majestically peaceful building of the Public Library, the light and handsome pavilions near the gardens of the Anichkov Palace and the monumental building of a theatre, beyond which stretches what is perhaps one of the best proportioned streets in the world. It bears the name of its creator—Rossi.

The land on which these buildings now stand began to be developed soon after the laying of the road which became the Nevsky Prospekt. At that time, the river Fontanka was the boundary of St. Petersburg and there was a regiment stationed at the bridge to guard the city. The soldiers of this regiment, under their commander Anichkov, built the first bridge over the Fontanka. It is still named after Anichkov today. Plots of land along the bank of the Fontanka were allotted to Peter I's associates for the building of suburban residences.

After a palace revolution in 1741 the throne was seized by the daughter of Peter I, Elizabeth, who had a palace built on the bank of the Fontanka for Count Razumovsky, to whom she was secretly betrothed. *Anichkov Palace* (it takes its name from the bridge) was built in 1741-50. The work was begun by the architect Zemtsov and completed by Dmitriev and Rastrelli. The palace had many owners and nearly every one altered it in some way. At the time the palace was built, the Nevsky Prospekt was a third-rate street, or rather, simply a road leading out of

town. For this reason the front of the palace faces the Fontanka and from the Nevsky one can see only the northern side, which is devoid of decoration.

In 1937, the building was taken over by the *Kirov Palace of Young Pioneers*. The old rooms have been reconstructed and new blocks added. The children now have 300 rooms and halls at their disposal. Nearly 13,000 young Leningraders take advantage of the facilities the palace offers for such pursuits as amateur engineering, local history, hiking, art studies, sport, natural science and so on.

In the eighteenth century the western façade of Anichkov Palace looked on to a large garden, which covered the whole of what is now Ostrovsky Square. In 1801, a small theatre was built in the garden. It was soon replaced by a larger one.

In 1828 Rossi's plan was accepted and work began on what is now the *Pushkin Drama Theatre*. The main façade of the theatre is decorated with a six-columned loggia, raised above the ground floor. The whole building is girdled with a frieze of theatrical masks and garlands. The attic is crowned with a chariot of Apollo. The statues that originally stood on the corners of the attic and in the niches of the main façades were

made of poor material and had soon to be removed. In 1932, new statues carved by Soviet sculptors according to Rossi's designs were put in their place.

The history of the theatre's company originates from the time of the first permanent public Russian theatre, which was formed by the "Father of the Russian Theatre" Fyodor Volkov in 1756. From the moment of its foundation this theatre (in the years 1832-1917 it was called the Alexandrinsky Theatre, after the wife of Nicholas I) played an outstanding part in the social life of the country by encouraging progressive Russian drama.

The east side of Ostrovsky Square is framed in a shady recreation park, which has a fine set of railings and *two elegant pavilions*. Both pavilions and railings were designed by Rossi in 1817-18. The figures of Russian fighting men standing between the columns of the pavilions were sculptured by V. Demut-Malinovsky.

On the opposite side of the square are the buildings of the *Saltykov-Shchedrin Public Library*. The first section of the library (1796-1801, architect E. Sokolov) faces the corner of the Nevsky Prospekt and Sadovaya Street. Its columns form an impressive rounded corner to the block, which can be seen from some distance. In 1828-32 Rossi added to this building a new block fronting on to Ostrovsky Square. He decorated the walls of the new building with bas-reliefs and carvings of orators, philosophers and writers of ancient times. By 1914, a hundred years after its inauguration, the public library had a collection of about three million books, newspapers and magazines.

In Soviet times the number of books in the library has trebled and now totals twelve million. The number of readers has also trebled, attendance has grown seven times, and lending figures, twelve times. The library has editions in 85 languages of the peoples of the Soviet Union. The library's Russian selection contains the U.S.S.R.'s largest collection of books printed in Russian from the beginning of printing to the present day. Its old editions are of particular interest, as is the collection of the "Free Russian Press," which includes works printed abroad or illegally in Russia up to 1917. The library's foreign department is well stocked with important works in nearly all the languages.

In the manuscript department there is a rich collection of ancient Slavonic and Russian manuscripts, which includes the "Ostromirovo Gospel" (eleventh century), manuscripts of the fifteenth century, the papers and books of Peter I, Suvorov and others. Among the rare books in the library is a minute edition of Krylov's fables, made in 1856. It is no larger than a postage stamp but on each of its 104 pages there are five hundred letters, yet the microscopic print is so clear that it can be read with the naked eye.

Of considerable interest in the manuscript department are a part of the Bastille archives, Voltaire's "Police Dossier" and other valuable papers. The library carries on extensive research in librarianship and bibliography.

When the library was built, Rossi laid out a garden in the part of the square nearer the Nevsky Prospekt. The monument to Catherine II in its centre was erected

in 1873. Catherine stands in her ceremonial robes on a high pedestal of polished granite with a sceptre and globe in her hand. Round the base of the statue are grouped the distinguished figures of eighteenth-century Russia—Generalissimo Suvorov, Field-Marshal Rumyantsev, Prince Potyomkin, Admiral Chichagov, Councillor Bezborodko, the poet Derzhavin, and Catherine's close associates Ivan Betsky, Grigory Orlov and the Princess Dashkova. The monument was designed by the artist Mikoshin.

From the theatre stretch two buildings of an exactly similar type. Their walls, exactly the same height as the width of the street, painted yellow and decorated with white columns, compose a street called *Rossi Street*, after the architect. The length of the street, 242 yards, is exactly ten times its width. This handsome street was built in 1828-34, as a part of the group forming Ostrovsky Square. At the theatre end of the street on the even-number side is the *Theatrical Museum*. It has a collection of nearly 200,000 exhibits, dealing with the history of the development of the Russian musical and dramatic theatres from earliest times to the present day. The visitor may listen to recordings of arias, and scenes and monologues performed by the great masters of the Russian stage. In the same building is the *Lunacharsky Theatrical Library*, the country's oldest and largest depository of books on the theatre. It began from a collection of Russian and foreign plays made by the founders of the Russian theatre Volkov and Sumarokov. The library has a large collection of theatrical designs and many manu-

scripts left by famous men of the theatre in the nineteenth and twentieth centuries.

The *Choreographical School* is in the same building.

Opposite Ostrovsky Square, at No. 52, Nevsky Prospekt, is a club called Actors' House and the Leningrad section of the U.S.S.R. Theatrical Society, an organization to which two thousand Leningrad theatre people belong. Leading actors meet here with their younger colleagues to pass on their experience and discuss the latest productions of Leningrad theatres. Meetings with foreign actors are also arranged. The building also houses the Puppet Theatre whose repertoire includes plays by Soviet writers, as well as by Czech, American, Chinese and other foreign writers.

Malaya Sadovaya Street, leading off to the left of the Nevsky Prospekt, takes us to Manege Square. The huge building of the manege, or Riding Hall (built at the beginning of the nineteenth century), is today used as a *Winter Stadium.* The tastelessly decorated *Comedy Theatre* at No. 56, Malaya Sadovaya Street, rather spoils the architectural harmony of the Prospekt at this point. On the ground floor of the building is the city's largest food shop. Next door we come to the *House of Science and Engineering Propaganda.* Here talks are given by workers about the improvements they have made in production processes, and worker inventors speak on the instruments and mechanisms they have devised. The managers and chief engineers of Leningrad factories come here to share their experience with their colleagues, scientists speak on the latest discoveries in the application of X-rays, super-

sonics, semi-conductors and so on. There is an *Industrial Exhibition* on the premises, showing the achievements of the Leningrad engineering and tool-making industries. There are also fully equipped demonstration laboratories.

This building stands opposite the Anichkov Palace Gardens. From here it is only a few steps to the bridge of the same name, which was mentioned in connection with Ostrovsky Square—

Anichkov Bridge.

The present bridge was built in 1839-41. Its predecessor was a narrow drawbridge with granite towers, exactly like Lomonosov Bridge at the end of Rossi Street, which was built at the same time, in the seventeen eighties. The railings of the present bridge were designed by Montferrand, but Anichkov Bridge is mainly famous for its horses carved by P. Klodt. Klodt began the sculptures ten years before the reconstruction of the bridge. One of them represented a youth holding a horse, the other, a youth attempting to check a rearing horse. These sculptures were intended for the quay which was then being built in front of the Academy of Arts. But, as the reader already knows, Egyptian sphinxes were placed there instead. When another project—their erection on the Winter Palace quay—had been abandoned, it was finally decided to use them to decorate the newly built Anichkov Bridge. Each of the statues was cast twice, for the four corners of the bridge. The dynamic figures of the young men and their horses, and the great artistic and technical

skill with which they were carved earned the sculptor high praise. But before the figures could be erected, Nicholas I ordered them to be sent to Berlin as a gift to the King of Prussia. They won such acclaim in Germany that Klodt had the triple honour of being elected to the Berlin Academy of Arts, then to the Paris and Rome academies. The famous German sculptor Rauch wrote: "Professor Klodt's colossal groups have aroused a general enthusiasm among the public that has never been before." In place of the bronze statues that had been dispatched to Berlin plaster casts were erected on Anichkov Bridge next to the two remaining bronze statues and painted in imitation of bronze. In the autumn of 1843 fresh bronze castings were made and took the place of the plaster models. But in 1846, the tsar again ordered two of the figures to be removed from Anichkov Bridge and sent abroad, this time as a present to the King of Sicily. The bronze youths and their horses were set up in Naples, in the San Carlo Theatre Gardens, and their place was again taken on Anichkov Bridge by the plaster models, which stayed there until 1850. Klodt was once more asked to repeat his two carvings in bronze. But the sculptor said he considered that it was unworthy of St. Petersburg's main thoroughfare to decorate one of its central bridges with two sets of sculpture of exactly the same design, and he suggested making two new figures. His proposal was accepted, and in 1850 the two new figures were mounted on pedestals on Anichkov Bridge. The third sculpture shows a youth crouching on one knee while with the

reins twisted round his arm he tries to hold back a galloping horse. The fourth portrays the moment when the youth falls and the rearing horse seems to rejoice in the freedom it has won.

To protect Klodt's sculptures from shells and bombs during the siege of Leningrad, they were buried in the Anichkov Gardens. Thanks to this, the enemy shells only scarred the pedestals, which during the war were decorated with modest boxes of plants.

Beyond the bridge one is attracted by a splendidly decorated building, which was once the palace of a Grand Duke. Built in 1846-48, it is the best work of the architect A. Stakenschneider.

The rest of the Nevsky Prospekt, from the Fontanka to Vosstaniye (Uprising) Square was built mainly at the end of the nineteenth century. Though there is nothing of very great interest in this part of the street, No. 68/40 deserves our attention for its connection with Lenin's work in 1905. Another thing that makes the building interesting is that the great Russian critic and revolutionary democrat Vissarion Belinsky lived there in 1842-46 and was often visited by Goncharov, Dostoyevsky and other famous writers. The writer Turgenev lived in the same building in 1851. Almost next door, at No. 74, is *Cinema House* (Dom Kino), the Leningrad cinema workers' club. Not far away, at No. 86, there is yet another club, the *Art Workers' House*, named after Stanislavsky. This old building is given a striking appearance by its tall, raised colonnade, which stands on the protruding central section of the ground floor. The upper part

of the wing has no windows, it is decorated with fine bas-reliefs of a military character.

No. 78/64, where A. Mozhaisky, inventor of the world's first aeroplane, lived in the eighteen seventies, is worth noting. In the autumn of 1876 Mozhaisky successfully demonstrated the flight of a model aeroplane that he had constructed. In November 1881, he patented his invention, and in the spring of 1883 near Krasnoye Selo (a suburb of St. Petersburg) a piloted aeroplane took the air for the first time. The first flight made by the American Wright brothers came twenty years later.

The Russian writer A. Radishchev lived at No. 14, Marat Street, which crosses the Nevsky Prospekt. It was here that his famous book *A Journey from St. Petersburg to Moscow* was printed.

At the end of our walk along the main part of the Nevsky Prospekt we come to the broad expanse of

Uprising Square.

In a sense this is the gateway to Leningrad. On the right is *Moscow Station.* On the other side, the Oktyabrskaya Hotel. In the near left-hand corner of the square, at the crossing of the Nevsky and Litovsky prospekts, rises the entrance to an underground station. In the centre of the square there is a garden, from which one gets a fine view of the part of the Nevsky we have covered, with the gilded spire of the Admiralty rising at the other end.

When the city was first built, Uprising Square (Ploshchad Vosstaniya) was a huge stretch of waste-

land. On the edge of it, somewhere between what are Uprising and Mayakovsky streets, was the tsar's fowl yard. On the other side of the road to the Admiralty, between Kuznechny Street and Marat Street were the tsar's kennels and stables.

About 1800 the Znamenye Church was built on the edge of the wasteland and subsequently gave the square its first name. But the square still remained lost and deserted on the outskirts of the city. There is evidence in the archives that even in 1818 wolves were still to be seen there in the daytime.

In 1851, trains started running between St. Petersburg and Moscow. The new railway (425 miles) linked the two cities by almost the shortest possible route. In the middle of the nineteenth century, after the building of Moscow Station (architect K. Ton) and a hotel, the square was considerably reduced in size. At the end of the century it was again reduced by the erection of flats in the Nevsky Prospekt.

In 1908, an equestrian statue to Alexander III was erected in the middle of the square. The gifted sculptor Trubetskoi cleverly satirized the autocracy by making the figure of the rider ponderous and sullen. Not without reason the authorities only erected the monument after some hesitation.

Not long before the war the monument was transferred to the Russian Museum.

No. 97, Nevsky Prospekt, which stands on the edge of the square and is also No. 12, Goncharnaya Street,

was in 1894-95 the home of Nadezhda Krupskaya, Lenin's wife. Lenin himself came here on Sundays, when he returned from his work with the workers' political groups who met on the other side of the Nevskaya Zastava. To bluff the tsarist police who were shadowing him, Lenin used to come along the Nevsky and leave by way of Goncharnaya Street.

Znamenskaya Square, as it was then called, was the scene of events that played an important part in the course of the February Revolution. It was here that on February 26 (March 11, new style), 1917, demonstrating workers who tried to march from the outskirts of the city to the centre were shot down by the tsarist police. Here, too, the revolutionary-minded soldiers opened fire on a detachment of mounted police and joined the ranks of the insurgent people. In memory of these events Znamenskaya Square was renamed Vosstaniye (Uprising) Square.

It is a little over half a mile from the square to the finishing point of our tour—the Alexander Nevsky Monastery. In this part of the Nevsky Prospekt there are several new buildings, erected in Soviet times. They are a pleasant contrast to the old characterless tenement buildings of the district. At the end of Mirgorodskaya Street, on the right, is one of the city's largest hospitals, which bears the name of the famous Russian expert in clinical medicine, S. Botkin.

The Nevsky Prospekt ends with a green square, beyond which lie the buildings of the

Alexander Nevsky Lavra.

A "lavra" in Russian is a men's monastery of the highest order. There were only four lavras in Russia and the Alexander Nevsky was one of them, having been promoted to this rank in 1797. The monastery was named in honour of the Novgorod Prince Alexander Nevsky, who in 1240 defeated the Swedish knights on the banks of the Neva. The scholars of the eighteenth century considered that the monastery was being built on the site of that historic battle. Actually, however, it was fought much higher up the Neva.

The stone wall of the lavra forms a semicircle round Alexander Nevsky Square, at which the Nevsky Prospekt ends. The central entrance is adorned with an elegant *chapel* over the gate (1783-85, architect N. Starov). Beyond this main entrance are the famous necropolises. On the left is the eighteenth-century necropolis, known as the *Lazarevsky Cemetery*, the oldest in Leningrad. It was opened soon after the foundation of the monastery, in 1716, when Natalya Alexeyevna, the sister of Peter I, was buried here. Here one may find the graves of many of the greatest figures in Russian culture, including the architects Voronikhin, Zakharov and Rossi. At the end of 1956, by decree of the Academy of Sciences of the U.S.S.R., the remains of the distinguished scientist of the eighteenth century Leonhard Euler were moved to the Lazarevsky Cemetery. He is buried next to the grave of his friend Lomonosov. On

the right of the main entrance is the *Tikhvinskoye Cemetery*. Here there are tomb-stones bearing the names of the fabulist Krylov, the composers Glinka, Chaikovsky, Mussorgsky and Rimsky-Korsakov, the painter Ivanov, the architect Starov, the outstanding Soviet actors and actresses Y. Yuryev, V. Michurina-Samoilova, E. Korchagina-Alexandrovskaya, the inventor of synthetic rubber Academician S. Lebedev and other famous men of science and art.

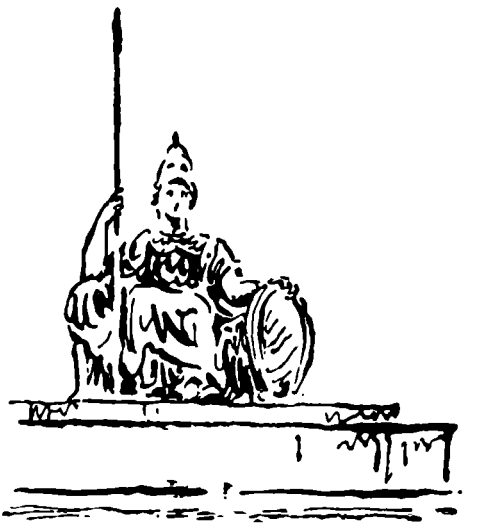
The oldest part of the lavra is the tower to the left of the main gate (1722, architect Trezzini). In this two-storey building there are two churches; the one on the upper floor is the Alexander Nevsky, while below it is the Church of the Annunciation (Blagoveshcheniye). A marble slab set in the floor of the latter tells us that Suvorov is buried there. In this church there are many other monuments to the dead, carved by such sculptors as Martos and Gordeyev.

This building also contains the *Museum of Urban Sculpture*, which deals with all the sculpture that decorates the city. Here one can see the sculptors' own models. Among the exhibits are Klodt's first models of the horses for the Anichkov Bridge, and also the original model of the statue to Alexander III that has just been mentioned. (Trubetskoi said of it: "I have portrayed one animal on another.")

In another part of the monastery buildings are the Leningrad Eparchial Council, the Ecclesiastical Academy and the Ecclesiastical Seminary. Troitsky (Trinity) Cathedral (1778-90, architect I. Starov) is an out-

standing example of Russian classicism, while the Mitropolichy Korpus (1756-59, architect M. Rastorguyev) is equally fine in baroque.

The south side of the lavra is skirted by the Obvodny Canal, beyond which stretches the Nevsky District, once the Nevskaya Zastava. This is one of the biggest industrial districts in Leningrad.



THE TRANSFORMED SUBURBS OF LENINGRAD

To appreciate the city as a whole one should see something of what has happened to the outlying districts in Soviet times. From its earliest years the city was linked by road with Moscow, Narva and other cities of Russia. At the gates of St. Petersburg there were *zastavi*—military posts, where the traveller's credentials were checked and he was charged duty for the right to enter the city. From these outposts, with their turnpikes, come the names of the southern districts of St. Petersburg, such as Moskovskaya (Moscow) Zastava and Narvskaya (Narva) Zastava.

Before the Revolution a considerable part of St. Petersburg was outside the administrative boundaries

of the city. Its southern districts had not even the crudest facilities. There was no water supply, no drainage, no electricity, the wretched wooden cottages wallowed in the mud of unpaved streets, fringed only with wooden planking. There were no trams and the workers went many miles to their work on foot. Theatres, cinemas and clubs were, of course, unknown. The Moscow and Peterhof highroads (now the Moscow and Stachki [Strikes] prospekts) were lined with numerous taverns, whose profits enriched the coffers of the Russian Empire.

The Revolution abolished the old city boundaries and the workers' districts became part of the city in their own right. Tall, well-built blocks of flats sprang up in place of the slums, water supply and sanitation were provided everywhere, gas-pipes were laid, asphalt covered streets that had once been impassable owing to the mud, powerful street-lights illuminated the new streets, squares, gardens and boulevards. The underground railway, trolleybuses, buses and trams linked the former Narvskaya and Moskovskaya zastavas with the centre of the city. Utterly deprived of culture in the past, these districts are now famous for their Palaces and Houses of Culture, institutes, schools, libraries and research laboratories.

In the southern districts of the city during the pre-war five-year plans big modern plants like the Electrosila electrical engineering works and other giants of socialist industry were built. A huge amount of work has been done in the Leningrad Commercial

Port, where dozens of new wharves, refrigerators and concrete warehouses have been built, and where all the heavy work is mechanized. The port freight turnover increases every year. In 1955, it received 407 foreign ships from sixteen countries, and in 1956—498 ships from twenty countries.

We now describe two tours along the main thoroughfares of what were once outlying districts of Leningrad. The first is the

Moskovsky Prospekt.

The southern part of the city is divided by a long, straight thoroughfare. This street, over six miles long and nearly 200 feet wide in most places, runs straight along the Pulkovo meridian and is the longest street in the city.

We begin our tour of the Moskovsky Prospekt from its northern end, at *Ploshchad Mira* (Peace Square) once known as Sennaya Ploshchad. For nearly two centuries this was a market. In pre-revolutionary times Sennaya Square and the squalid streets surrounding it were known as the worst slums in St. Petersburg. The character and life of this neighbourhood was vividly described in Dostoyevsky's novel *Crime and Punishment.*

After the Revolution the market booths were pulled down, the square was asphalted, and lime-trees were planted round it. Fine buildings with arches and columns arose in place of the tumble-down cottages. The only reminder of that far-away past is a *church* built in the seventeen fifties, and what was

once the building of the *Guardhouse* (1818-20, architect B. Beretti). Its four-columned portico with its bas-relief coats of arms gives the building a smart appearance. Today it is a bus depot for suburban and long-distance transport.

And so we start out down the Moskovsky Prospekt. The Institute of Rail Transport Engineers, quite near Peace Square, is one of the oldest establishments of higher learning in the country. Beyond this building there is a semicircular place formed by two light-coloured symmetrical buildings. Our route lies between them, through a garden that was laid out on the bank of the Fontanka when the squalid Obukhovsky Market was done away with. Crossing a broad bridge decorated with granite obelisks, which was built in the nineteen thirties, we come to a large building on the embankment, erected for the Konstantinovsky Artillery College in 1809 by the architect F. Demertsov. Close to the embankment there is a granite post with a sun dial. This is one of several similar posts that lined the prospekt in the seventeen seventies. The figures on the post indicate the distance in versts (0.7 miles) from the Central Post Office to Tsarskoye Selo (now the town of Pushkin). Next to it (No. 19) there is a tower with a huge clock, the best time-keeper in the city. Close by is the *Mendeleyev Metrological Research Institute*, formerly the Chamber of Weights and Measures. Here are kept exact specimens of the standard units of measurement. More than eighty years ago 17 states signed a convention in Paris, acknowledging the

metric system which had been introduced in France as the international system of measurement. The standard metre and kilogram, which are kept at Sèvres, were made of platinum and iridium alloy, then copied exactly and distributed by lot among the participants of the convention as standard measures for each nation. The standards which Russia obtained in the draw were sent to the St. Petersburg Chamber of Weights and Measures. The Soviet Union's standard measure of length—the metre—is kept at a special temperature in a fireproof safe fastened by three locks. The Soviet standard measure of weight—the kilogram—is kept in a fireproof safe on a crystal stand under a double glass casing. It is moved only once every five years, when it is taken out for test weighing. But the institute is not merely a place for keeping weights and measures. It produces modern apparatus for Soviet science and industry. In 1956, the institute workshops made an astronomical clock for use during the International Geophysical Year. The clock's deviation from correct time is not more than 3/1000 of a second in 24 hrs.

Mendeleyev's study in the same building is now a carefully preserved museum. In the institute garden there is a monument to the great scientist carved by I. Gintsburg. On the wall of the adjoining building the periodic system of the elements which Mendeleyev discovered is illustrated in gold lettering.

Proceeding down Moskovsky Prospekt past the well-designed Technological Institute underground

station and several colleges and institutes, we notice on the corner of Krasnoarmeiskaya Street a small two-storey building (No. 32). In this old house the Free Economic Society, the first society of scientific agriculture and economics in Russia (founded in 1765), carried on its activities. Mendeleyev, the soil scientist Dokuchayev, the geographer P. Semenov-Tyanshansky, the chemist A. Butlerov and other eminent scientists contributed to its work. On Lenin's initiative it was later converted into *Plekhanov House.* In this scientific branch of the State Public Library there is a large collection of Plekhanov's literary works, his library, and several of his personal belongings. One of the rooms is an exact replica of Plekhanov's study in Geneva. All the furniture, engravings and books are genuine originals, brought to the U.S.S.R. from Geneva in 1928 by Plekhanov's wife, who was the first custodian of the museum. Only the desk in the study is a copy (the original was destroyed during the blockade). More personal belongings were recently sent from France by Plekhanov's daughters.

On the opposite side of the Moskovsky Prospekt a garden has been laid out on the site of an old market in post-war years. It is surrounded by a high finely cast grille. In this part of the prospekt there are comparatively few new buildings. A little farther along, at No. 60, on the bank of the Obvodny Canal, there is a *large department store.* Beyond the bridge we come to a district built almost entirely in recent years.

Further down the Moskovsky Prospekt there is one of the biggest dairies and milk-processing plants in Leningrad. Beyond the dairies, between Chernigovskaya and Kievskaya streets, one is struck by the tremendous 400-foot façade of the *Soyuzpushnina House*. The display rooms are on the first and second floors of the building, while the ground floor is taken up by a large modern refrigerator plant, where the pelts are stored. Twenty-eight international fur auctions have been held in this building, with the participation of the biggest firms of Europe, Asia and America.

On the other side at No. 79 is one of the biggest buildings in the Moskovsky Prospekt (completed in 1951). The wings of the building reach out to the pavement, forming a small square. The modesty of the decoration (nothing except obelisks on the roof) emphasizes the building's fine proportions.

Beyond the Soyuzpushnina House one can see the Novodevichy Monastery (1845, architect N. Yefimov). In the monastery's cemetery are the graves of the poet Nekrasov, the composer E. Napravnik, the physician S. Botkin and other outstanding contributors to Russian culture. Further on there is a square. At the moment work is in progress on the restoration of the Moscow Triumphal Arch, which was built here in 1834-38 by Stasov in honour of Russian victories. The portico of the gate, consisting of twelve cast-iron columns, will be seen from a great distance.

The sculptor B. Orlovsky has followed the original design and decorated the gates with statues of Plenty, Glory and Victory. Stasov himself wrote that his work was inspired by the famous Propylaea in Athens. But the architect created a completely original work of art, moreover, it is much bigger than the ancient monument, whose columns are little more than half the height of Stasov's.

Near the square, on the right is the *Moscow District Soviet of Working People's Deputies*, built before the war by I. Fomin and V. Daugul. The main building is unusually designed in the shape of a huge cylindrical tower.

The Moscow District is one of the city's most important industrial centres. Here, in 1911, the Siemens-Schuckert firm built workshops which produced mainly small-scale electrical equipment. After the Revolution Lenin's grandiose plan for the electrification of Russia opened great prospects before this nationalized enterprise. By 1941, the production area of the plant, which had practically been rebuilt, had increased ten times and it had produced the hydrogenerators for the Volkhov and Dnieper hydropower stations. During the siege of Leningrad the workers of the plant, though practically on the front-line and under fire, never relaxed their efforts for victory. Soon hydro-generators of 250-300 thousand kilowatt capacity, bearing the plant's trade mark "Elektrosila," will be mounted in the power stations on the rivers of Siberia. In 1956, powerful electric motors were exported to China,

Viet-Nam, Poland, Burma, Rumania, and other countries.

Next to this enterprise is the *Carriage-Building Works*. Formerly it was a place for the construction of carts and cabriolets. In the years since the Revolution this works has been responsible for producing most of the carriages operating on the railways of the Soviet Union.

Along the Moskovsky Prospekt one also finds the Skorokhod Shoe Factory, a Macaroni Factory, a Food Concentrates Plant, which turns out three hundred thousand tins a day, and the Kirov Meat-Packing Plant, one of the largest in the country.

As we pass under the viaduct that crosses the prospekt, a fine panorama opens up before us. Not a single old building remains along this part of the prospekt, which is here at its widest. On the left is the *Moscow Victory Park*, a stretch of wasteland till 1945, when it was laid out in honour of Victory Day. The park's architecture is dedicated to the heroic achievements of the Soviet people. On the central Avenue of Heroes there are bronze busts of Leningraders who were twice awarded the title of Hero of the Soviet Union during the war. The

park has the largest fountain in Leningrad. It is 35 feet high.

Opposite the main entrance to the park, in a square formed by new houses, stands a new statue to the writer Nikolai Chernyshevsky (sculptor V. Lishev).

Today this southern part of the Moskovsky Prospekt is one huge construction site. Many blocks of flats are going up and since there is still a lack of living accommodation in Leningrad government allocations for housing are constantly increasing and the rate of building is being speeded up.

On the left side of the prospekt stands one of the biggest administrative buildings in Leningrad. Its 720-foot façade is decorated with sculpture and a portal of polished granite (architect N. Trotsky). It was built shortly before the last war. Close by there is an interesting architectural curiosity, the *Cesme Palace* and *Church* (1774-80, architect Y. Felten). The palace, which is built in the style of a medieval castle, forms an irregular triangle with three towers at the corners. It was one of the "roadside palaces" where Catherine II used to rest on the way from St. Petersburg to her country residence. The palace was named in honour of the victory of the Russian fleet over the Turks in the Battle of Cesme in 1770.

A ribbon of asphalt leads out from the Srednaya Rogatka District, on the southern boundary of the city, to the airport.

Still further south on the horizon one can see the hills known as *Pulkovo Heights*, home of the famous Pulkovo Observatory, the principal astronomical observatory of the Academy of Sciences of the U.S.S.R. Founded in 1839 under the direction of V. Struve, F. Bredikhin and other prominent Russian astronomers, it has done immense work in compiling a catalogue of the stars, and other important researches. In 1941, the observatory was on the front-line and was utterly destroyed. Restoration began immediately after the war, and in May 1954 the observatory resumed its work on a full-time basis The main building of the observatory, restored in its original classical style, can be seen from a great distance.

The observatory's equipment is constantly being added to. In 1956 the most powerful of existing radio-telescopes for centimetre waves was built and put into operation here. The telescope's ribbon-like reflector is 394 feet long and 10 feet high. It will be used for systematic study of the sun's radiation.

To begin the second tour one must return along the prospekt to the Obvodny Canal, west of which lies the main thoroughfare of the Kirov District, formerly the Narvskaya Zastava. This street is now known as

Stachki Prospekt.

This street, which was formerly the road to Peterhof, Oranienbaum, and further on to Narva, was named in honour of the revolutionary struggle of the workers of the Narvskaya Zastava. In the grey granite of *Stachki Square* (where our southward tour begins) there are large patches of red granite. They were put there as a reminder of days gone by, to indicate the spots where the workers of the Narvskaya Zastava shed their blood, when they were shot down by tsarist troops on January 9, 1905.

Except for the triumphal arch of the Narva Gate everything in the square is new. A new garden spreads round the foot of the gate and new buildings line the square—flats, a department store and Leningrad's first home-service kitchen, where there is a restaurant and one can also buy prepared foods and cooked meals to be taken away. On the other side of the square, next to the underground station (Narvskaya Station) is the Gorky Palace of Culture.

The chief object of architectural and historical interest in the square is the *Narva Gate*. This magnificent arch is one of the many Leningrad monuments erected in honour of Russian arms. Originally the gate was built of wood, according to a design by Quarenghi. It was under this lofty arch that the returning Russian soldiers marched after their victory over the armies of Napoleon. But the wooden gate

quickly fell into decay and it was decided to build a new triumphal arch "exactly in accordance with the old pattern," but out of stone and metal. In August 1827, the foundation stone of the new gate was laid. The design of the gate was entrusted to Stasov, who had already distinguished himself by the construction of a barracks for the Pavlovsky Regiment (see p. 46). In 1834, the building was completed. Instead of merely copying Quarenghi's design, Stasov improved it. The gigantic stone arch is faced with sheets of copper and decorated with columns. The edifice is crowned with a six-horse chariot, in which stands Winged Victory with a wreath and palm branch in her hands. In decorating the gate Stasov introduced the figures of knights in old Russian armour instead of the traditional warriors in classical style. The arch was also decorated with allegorical figures of Glory and inscriptions enumerating the Guards regiments that had distinguished themselves in the war, and the places where decisive battles were fought. The best Russian sculptors of the early nineteenth century took part in the decoration of the arch: S. Pimenov, V. Demut-Malinovsky and P. Klodt. In post-war years the arch has undergone careful restoration.

In 1923, the foul-smelling river Tarakanovka that ran across Stachki Square was filled in. Four years later, on the tenth anniversary of the Revolution, a *Palace of Culture* was opened in the square. This concrete building (architects A. Gegello, D. Krichevsky and V. Railyan) was erected in place of the

Congress of the Communist Party adopted the resolution to carry out an armed uprising. Every year more than two million people visit the palace, which has a concert hall seating 2,200 people.

From Stachki Square stretches a prospekt that bears the same name. At the beginning it is joined by *Traktornaya* (*Tractor*) *Street*, cut in 1925-26 through a slum area and named in honour of the first tractors produced at the Red Putilov (now Kirov) Works.

The buildings in Traktornaya Street are comparatively modest in style, the only decoration being provided by the broad semi-arch gates.

Stachki Prospekt soon broadens into *Kirov Square*. In its centre there is a *monument to Kirov*, decorated with bronze (1938, sculptor N. Tomsky).

Before the Revolution this area was a huge rubbish dump, with a little village of dilapidated wooden cottages on its edge. It has now changed beyond recognition. Flats, a hospital and polyclinic sprang up along the right-hand side of the prospekt in the early thirties. On the south side of the square stands the *Kirov District Soviet*. An eleven-storey tower rises at one end of the building, where there is a cinema. Not far from the Soviet is the *Ninth of January Park*, covering an area of about 30 acres. On the memorable morning of January 9, 1905, the workers of the Narvskaya Zastava assembled here to take a petition to the tsar. The park is surrounded by a fine railing. It was first erected in 1901, on a high

plinth round the garden of the Winter Palace. At an International Exhibition in Paris it gained a high award for its artistic merit. But the railing, which in those days had been so erected as to conceal the royal garden from passers-by, at the same time obscured a considerable part of the façade of the Winter Palace and spoiled the general appearance of Palace Square. In 1919, it was therefore moved to its present site.

All the taller buildings in the Stachki Prospekt south of Kirov Square were built in Soviet times, most of them after the last war. Only a few pre-revolutionary buildings remain. No. 45, which is now a kindergarten, was built in the seventeen eighties as a country residence for Catherine's favourite, the Princess Dashkova. In the years 1905-07 it was one of the centres of the Bolshevik Party's revolutionary activity among the workers of this district. Beyond the viaduct that crosses the prospekt lie the buildings of the *Kirov Works*. This most senior of Leningrad's enterprises has four Orders to its credit. The St. Petersburg state iron foundry began to operate here in 1801. Some years later the foundry began putting out lathes and steam engines and was bought up by the manufacturer N. Putilov. The works expanded and soon began producing rails, locomotives, railway carriages and artillery.

The workers of the plant were always in the front rank of the revolutionary movement in Russia. The strike of the Putilov workers in 1917 touched off the general political strike that grew into the February

Revolution. Red Guards from the Putilov Works took part in the storming of the Winter Palace. In December 1917, the plant was nationalized. During the Civil War more than ten thousand workers at the plant took up arms to defend Soviet power from the intervention and White Guard armies. Later the plant successfully fulfilled the orders that came from the builders of the first Soviet hydropower station on the river Volkhov. In 1924, the plant produced the Soviet Union's first tractors. The plant has given the country a huge number of engines for combines, turbines, cars and cranes, as well as other machines and mechanisms. During the 900-day siege of Leningrad the plant went on working for the front.

The Kirov Works has its own club, which is named after the worker-revolutionary I. Gaz. The club's library with more than 100,000 books, its cinema, lecture halls, and amateur dramatics rooms are very popular with the plant's workers and their families. At the club there is a "Children's Technical Station" with miniature workshops where the youngsters can amuse themselves and learn something about engineering.

The Avtovo District, which lies south of the Kirov Works, like the southern part of the Moskovsky Prospekt, is one big construction site. Not far from the Gaz Club is Kruglaya (Round) Square. It has a fine underground station.

The first section of the Leningrad Metro (Underground) was completed in the autumn of 1955. Trains do the seven-mile run from Avtovo Station on the

outskirts to the central Vosstaniye Square Station in fifteen and a half minutes.

The Metro is a brilliant piece of engineering. Among other innovations, the builders adopted a new method in cutting the tunnels. After every station there is a small slope which enables the trains to gather speed quickly. On the second half of the run the slope is compensated by a rise, which the train can overcome by its own momentum. The result is a large economy in power.

Our inspection of the Leningrad Metro begins from *Avtovo Station.* It is situated where the front-line of Leningrad's defences ran during the war. The whole line is laid at a great depth, in ancient Cambrian clay, which had not been disturbed for about 500 million years. At Avtovo the line rises to the surface and it is the only station without an escalator. A broad red-marble staircase leads into the station hall. Much of the decoration is gilded. In the underground section one immediately notices the columns of pressed glass, a material which is as strong as marble. A golden spiral of anodized aluminium winds round the columns, holding in place the glass plates with their five-pointed stars, banners and laurel wreaths.

The walls of the next station, *Kirov Works*, are finished in light-grey Caucasian marble. The hall is illuminated by square ceiling lamps. The soft diffused light is so similar to natural daylight that one has the impression of having the sky above one. The lamps are fluorescent, and placed behind glass grilles.

It is the first time that this kind of lighting has been used in any underground.

Narvskaya Station is under Stachki Square. The revolutionary past and labour achievements of the workers of Narvskaya Zastava (now Kirov District) give the station its character. The high entrance arches and halls are ornamented with banners, shields and laurel and oak branches. The escalator hall is decorated with a huge sculptured panel and in its centre is a carving of Lenin making a speech from an armoured car.

The underground hall is faced with ivory marble from the Urals. The forty-eight pylons that support the roof are decorated with sculpture.

Baltic Station is under the Baltic railway terminus. The entrance hall is decorated with bas-reliefs, portraits of the Russian admirals Ushakov, Lazarev, Kornilov, Nakhimov and Makarov. The ceiling of the underground hall is supported by two rows of columns, faced with Urals marble of a grey-blue shade. There are no chandeliers or standard lamps in the hall, the light comes from 1,200 electric bulbs concealed in the cornices. The variegated marble of the ceiling, which billows like a sail, gives the impression of ocean expanses. The end of the hall is decorated with a mosaic picture *The Shot from the Aurora.* Composed of fragments of marble and coloured stone, this is the only example of Florentine mosaic in Leningrad.

The design of the *Technological Institute Station* is dedicated to the development of Soviet science.

The white-marble underground hall is extremely light and spacious. It is decorated with bas-relief portraits of Russian scientists.

Pushkin Station is under the Vitebsk railway terminus, from which trains leave for the town of Pushkin (formerly Tsarskoye Selo, where the poet Pushkin spent his youth). The underground hall is in white marble with a floor of reddish Ukrainian granite. A double row of tall bronze torches with cut-glass bowls leads up to a panel sculpture of Pushkin, with the park at Tsarskoye Selo in the background.

The design of the next station, *Vladimirskaya*, is quite simple. The smooth white walls contrast with gilded metal ornaments. The escalator hall on the surface is decorated with a mosaic picture of *Plenty*. The dome of this hall reminds one of a parachute floating in mid air. The theme of revolution reappears in the decoration of *Vosstaniye Square Station*. Bronze medallions illustrate the stages in the preparation and carrying out of the October armed uprising: Lenin's speech from the armoured car at Finland Station, the storming of the Winter Palace, the proclamation of Soviet power, and other events of 1917. The ceiling supports are faced with red Urals marble, the floor is of red polished granite.

The station lies at a great depth. The builders used to call the sloping shaft the "underground Nevsky Prospekt." The long escalator can carry ten thousand passengers an hour. In spite of the station's great depth, the air is just as fresh as in all the oth-

er stations. It is changed eight or nine times every hour.

Work is now in progress to extend the Leningrad Metro. It will pass under the Neva and link the Moscow and Finland stations, thus connecting all of Leningrad's five main railway termini by underground.

The Vosstaniye Square-Finland Station section of the metro will soon be completed. It is two miles long with Chernyshevskaya Station in the middle. Preparations have already begun for the construction of a line under the Moskovsky Prospekt, from the Technological Institute to the Moscow Victory Park. Another line will run from Finland Station to Lev Tolstoi Square (in the Kirov Prospekt) and then on to the Kirov Stadium.

We now return to the starting point of our short tour of the Leningrad suburbs. Round Avtovo square is the centre of this southern district. In memory of the heroic defence of Leningrad *marble obelisks* have been erected at the entrance to the city. On the base stands *one of the tanks* that defeated the enemy at the approaches to Leningrad.

PARKS AND GARDENS IN THE SURROUNDING COUNTRY

The fountains of Petrodvorets (formerly Peterhof), the palaces of the town of Lomonosov (formerly Oranienbaum), the statues of Tsarskoye Selo, which Pushkin praised (the town is now called after the poet), and finally the parks of Pavlovsk and Gatchina are deservedly famous and popular. And although their geographical positions are different—Petrodvorets and Lomonosov are on the low southern shore of the Gulf of Finland, while Pushkin, Pavlovsk and Gatchina are on fairly high ground to the south of Leningrad—there is one distinguishing feature that unites them all. Here Man's creative work has subdued nature and merged organically with its beauty. It is this that gives the architecture, sculpture, landscapes and fountains in the environs of Leningrad their wonderful harmony.

The first of these districts to come into being, at the beginning of the eighteenth century, was

Petrodvorets.

The town was founded on the shore of the Gulf of Finland by Peter I. Peterhof, as the town used to be called, was built in celebration of Russia's gaining an outlet to the Baltic.

It was no simple matter to lay out parks and gardens on the damp clayey soil of the coast. Drainage had to be carried out; soil and manure were brought in barges, tens of thousands of trees and shrubs were sent from distant parts of Russia and from Western Europe. Statues and pictures, cloth and building materials were constantly arriving in Peterhof. Over 4,000 soldiers and peasants dug canals for the fountains. Thousands of sculptors, gilders, and "fountain makers" built and decorated the palaces and parks.

The result was the world-famous fountains of Petrodvorets. This system of fountains begins 13 miles from Petrodvorets, on the Ropshinsky Heights. From here the water flows down canals and pipes to the pumps. In designing the fountain-system V. Tuvolkov, the first Russian hydraulic engineer, used the sloping shore so ingeniously that in spite of the great expenditure of water—when all the fountains are working it amounts to nearly 7,500 gallons a second—the water supply is sufficient to enable the fountains to work 10-12 hours out of twenty-four.

Work has not yet been finished on the restoration of the interior of the *Grand Palace*, which was destroyed during the war by the Nazis. So far the palace's former outward appearance has been restored in accordance with drawings, photographs and other documents that were preserved.

The palace was originally built in 1715-24. Of comparatively modest dimensions, it soon ceased to satisfy the court and in the middle of the eighteenth century the building was reconstructed and extended by Rastrelli.

From the square in front of the palace there is a wonderful view of the Nizhny Park (Lower Park) which stretches between the ridge of hills in the background and the shore of the Gulf of Finland. The palace's fine façade facing the sea towers over the *Grand Cascade*, a great system of fountains which descends in broad steps to the green expanse of the park below.

The artistic design of the Grand Cascade expresses the idea of Petrodvorets as a monument to the victory in the Northern War and a confirmation of Russia's place on the Baltic. At the top of the cascade there are Tritons, the sons of Poseidon, blowing their horns into sea shells and throwing up arcs of water, as if to proclaim the news of victory. Down the seven high steps of the west and east staircases the water pours, now in a tumbling stream, now in a tiny trickle. All along the edges of these steps aethereal jets of water spout from gilded carvings of mythological heroes. In front of the arches of a grotto under the terrace of the palace twenty-eight jets are woven into what is fancifully known as the "wicker

basket." The gushing streams of this fairy scene flow into a pool, which is linked by a canal to the seashore. In the centre of the pool, on a pedestal of granite slabs there is a gilded sculpture of *Samson* tearing open a lion's jaws, from which a sixty-five-foot column of water spouts into the air. This is the largest and most famous of the Petrodvorets fountains. The vanquished lion is an allegorical representation of the defeat of Sweden at Poltava on June 27, 1709, St. Samson's Day. Figures of Neptune, Venus, Mercury and Jupiter, nymphs and heroes acclaim the victory of Samson.

Along the canal running from the Grand Cascade to the sea stretches the Avenue of Fountains, cutting the *Lower Park* in two. The best of the palace parks, the Lower Park has retained its characteristic symmetry of form. On either side of Samson's pool are the fountains known as *The Cup*. Elegant *pavilions* (Voronikhin, about 1800) stand symmetrically on either side of the canal. In the eastern half of the park is Peter's palace of *Mon Plaisir*, a unique building of the early eighteenth century, and also the *Chessboard cascade*, pouring down the slope. At the foot of this cascade the *Roman Fountains* lining the avenue up to Mon Plaisir fling almost transparent jets into the air. Among the trees round about one can find the amusing fountains "*Gribok*" (little mushroom) and "*Dubok*" (little oak). As soon as anyone sits down on the bench under the mushroom streams of water pour down from the edge of its cap, surrounding the unsuspecting visitor with a screen of

water. This is by no means the only fountain in Petrodvorets that springs such surprises on the unwary. Among the numerous other fountains in this part of the park mention should be made of the *Pyramid*, which has 505 jets.

In the western half of the Lower Park, on the seashore there is a small pavilion known as the "*Hermitage*," at one time intended for secluded feasts. On the ground floor of this building there is an exhibition showing the history of Petrodvorets. The interior of the first floor has retained much of its original appearance. One of the curiosities is a table which is operated by a lift. The table was lowered to the ground floor, where the dishes were changed, after which it was raised with the fresh course on it to the dining hall above.

Among the notable fountains in this part of the park are the *Hill of Gold*, and near it, the *Menagerniye Fontani*, whose jets are unusually thick. The name of the fountains comes from the French "ménage" —economy. The jets are hollow and use far less water than one would expect. The majority of the 129 large fountains now operating at Petrodvorets and forming the main decoration of the palace are to be found in the Lower Park.

Almost at the same time as Petrodvorets another residence came into being not far away—

Lomonosov.

Peter I gave the estate where the town of Lomonosov now stands to his lieutenant Alexander Menshi-

kov, who called it Oranienbaum. With Peterhof so close by Menshikov was inspired to begin building another Grand Palace with a park below it. In the fifteen years from 1710-25 Oranienbaum was transformed by the toil of many hundreds of serfs into a splendid princely residence.

The *palace* which Shedel and Fontan built for Menshikov on the cliffs was a notable building in its day. Consisting of several blocks arranged symmetrically round the main building, it resembled a nobleman's mansion, with the traditional galleries and wings ending in octagonal pavilions. Splendidly sculptured and ballustraded terraces led down from the palace to the sea. The lower park in front of the palace was laid out in a formal manner, with flower-beds and clipped trees and shrubs.

In 1743 Elizabeth gave Oranienbaum to her nephew, the heir to the Russian throne Peter III. The most important additions of this period are the Stone Hall (attributed to Rastrelli) and the Opera House, which has a richly painted interior. After 1756, building at Oranienbaum was placed in the hands of the famous architect Rinaldi. He designed the small *Palace of Peter III* which stands on the high right bank of the river Karost, in the eastern half of the upper park. The interiors are exceptionally elegant. Much of the painting of the panels and doors was done by the artist F. Vlasov.

Almost at the same time (1762-68) Rinaldi built the *Chinese Palace*, characteristic of the gradual transition from baroque splendour to the natural sim-

plicity of classicism. The palace stands on a granite plinth and its central section is crowned with a cupola. The façade is divided up by pilasters. Rectangular bays advance from the centre. In the west bay (Catherine's chambers) are the "Chinese Bedroom," the Dressing Room, the Portrait Chamber and the Gold Study; in the east bay (Paul's chambers) are the Drawing Room, the Damask Bedroom the Boudoir and the Little Study. The main rooms of the palace are: the Hall of Muses, the Blue Drawing Room, the Bugle Study, the Great Hall, the Lilac Drawing Room, and the Small and Large Chinese Studies.

The decoration of these rooms is exquisite. The wall paintings, the panels, the moulded tracery, the embroidery and, finally, the parquet flooring composed of thin strips of maple, oak, ash, hazelwood, amaranth, rosewood and mahogany, boxwood and larch. All this amazingly skilful work was done by Russian craftsmen, and Italian and Venetian artists.

To furnish the palace chambers the finest goods were obtained from Europe and Asia—Chinese porcelain, French furniture and embroidery, and much else.

Perhaps the finest of the rooms is the Bugle Study. The study takes its name from the panels decorating it, which are embroidered with bugles and silk. The floor of the study is made of smalt mosaics. Russia owes her understanding of the technique of preparing coloured smalt, an art which existed previously only in the East, to Lomonosov. He invented a pigment for colouring smalt and organized a workshop for the preparation of mosaic materials.

The factory Lomonosov had founded for making bugles, beads and smalt was opened near Oranienbaum in 1754. The scientist invented the factory's machines and tools and supervised the installation of the ovens. It was here that the smalts for the Chinese Palace were made.

The smalt floor in the palace was laid by Russian mosaic craftsmen sent from the Peterhof lapidary factory. Unfortunately it only survived until 1819, when it was replaced by a wooden copy.

To commemorate the great scientist's work in this district Oranienbaum was renamed Lomonosov in 1948.

Another great name in Russian culture has been given to the town of

Pushkin.

Not far away from Leningrad, this small town is dear to the hearts of Soviet people not only on account of its artistic and historical monuments but because it was once the home of their best-loved poet. Tsarskoye Selo, where Pushkin spent his school days, had a lasting influence on his life and work.

Nearly 250 years ago these lands in the vicinity of St. Petersburg were given by Peter I to his wife Catherine, and the district soon came to be called Tsarskoye Selo. A garden was laid out, with the ponds and the hot-house and private zoo which were an indispensable part of royal residences in those days.

The outstanding period in the building of Tsar-

skoye Selo was the middle of the eighteenth century. It was then that the huge building of the *Yekaterininsky (Catherine's) Palace* was begun by the architects Kvasov and Chevakinsky and completed by Rastrelli. A superb building was created that even today astonishes us with its beauty and grandeur. In those years the park was being extended and Rastrelli designed for it an elegant pavilion called the *Grotto*, and also, in co-operation with Chevakinsky, the *Concert Hall on the Island*, and one of the most impressive buildings in Tsarskoye Selo, the *Hermitage*, a place for court feasting and merry-making. It is one of the most valuable examples of landscape architecture of the middle of the eighteenth century. The fantastically curved façade of the Hermitage is decorated with 64 columns and a mass of ornamentation. The ingenious cross-shaped layout of the building fits perfectly with the surrounding gardens.

The revision of aesthetic principles in the later years of the eighteenth century had a noticeable effect on further building at Tsarskoye Selo. For three decades the talented group of architects, Charles Cameron, Vasily and Ilya Neyelov, Antonio Rinaldi and Yury Felten, went on improving the parks. The design of the famous Tsarskoye Selo lakes and the new parklands (now covering 1,482 acres) is simple and natural in style.

The building of this period includes the *Agate Rooms*, *Cameron's Gallery*, and the *Upper Bath* and *Lower Bath* pavilions. The broad steps of the gallery which Cameron built in 1779-93 wind gently down to

a lake. The two-storey building is of strict and beautiful proportions. Above the ground floor, which is built of grey stone, rises a snow-white colonnade, from which one has a splendid view of Catherine's park.

Among the notable sights of the town is the *Alexander Palace* (1792-96), one of Quarenghi's finest creations. Though it is comparatively small, the building has an air of monumental grandeur, which is due to the great double colonnade joining the wings of the building. Quarenghi's *Ruined Kitchen* in the park is interesting. Its time-worn appearance was created intentionally by the architect in order to vary the landscape of the park. For the making of this artificial ruin Quarenghi used genuine fragments of ancient architecture specially transported from Italy, which he fitted skilfully into brick walls, leaving artificial cracks and other signs of decay well in evidence. Many buildings of this period imitated Chinese architecture: the Chinese Theatre (no longer in existence), the houses of the *Chinese Village* in the Alexander Park, the *Chinese Summerhouse*, and also the *Grande Caprice* (1770-73, architect V. Neyelov). This name was given to a striking piece of landscape architecture—the bridge over the road dividing the Catherine and Alexander parks. The bridge is in the form of a high rock-faced arch on which there is a lightly built summerhouse. Its columns of pink marble support an intricately patterned Chinese roof.

At the same time a number of military monuments were erected at Tsarskoye Selo. There is an *obelisk* in memory of the Russian victory over the Turks on

the river Kagul (a tributary of the Danube). It was unveiled in Catherine's Park in 1771. At the Large Pond in the seventeen seventies the *Cesme Column* was erected in honour of Russian successes in the Russo-Turkish War.

Further improvements and building at Tsarskoye Selo were made by the architects Stasov and Neyelov. In 1817-21 Stasov built a *Triumphal Arch* in the informal part of Catherine's Park in honour of the Russian victory in the war of 1812. The *Vecherny Zal* (Evening Hall) near Catherine's Palace was built by Neyelov in 1796-1810, and the *Granite Terrace*, in 1809 by L. Rusca. In 1810 the sculptor P. Sokolov created his famous bronze fountain *The Girl with a Pitcher,* which is mentioned in one of Pushkin's poems.

In 1811 a school for the nobility, then called the Lycée, was opened in a building which Neyelov had built in 1791 near Catherine's Palace. Among its first pupils was Alexander Pushkin.

In the school garden there is a *monument to the poet* (1900, sculptor R. Bakh). In 1937, on the 100th

anniversary of Pushkin's death, Tsarskoye Selo was renamed after him.

Tsarskoye Selo, one of the residences of the royal family in the nineteenth century, has now grown into a modern town. It began to develop after it was connected with St. Petersburg by the first Russian railway line in 1836. In 1887, the town was one of the first in Europe to be entirely illuminated with electricity.

A few miles from Pushkin there is a slightly younger town

Pavlovsk.

In the thirteenth century the people of Novgorod used to call the wooden fortress near what is now Pavlovsk "the town on the Slavyanka." Several centuries later, when Tsarskoye Selo had sprung up about two miles away, the wooded banks became a hunting preserve of the tsar.

In 1777, Catherine II gave these lands to her son Paul for him to build a country residence and the place came to be called "Pavlovskoye (Paul's) Village" The building of Pavlovsk began under the supervision of Charles Cameron, who designed the original *Grand Palace* and the surrounding park.

After Cameron, the palace was enlarged and decorated inside by Quarenghi, Brenna, Voronikhin and Rossi. The monumental three-storey building of the palace, adorned with a light dome supported on 64 columns, forms the centre of the whole south-west section of the Pavlovsk park. The architects who laid

out the park showed great skill in arranging the trees. By taking into account the seasonal fading of the leaves they created delightful autumn scenes of a rare beauty. The river Slavyanka that flowed past the palace was dammed and a broad artificial lake reflects the western façade of the Grand Palace, its gold-tinted walls and snow-white columns.

An avenue of lime-trees stretches from the main façade of the palace. Adjoining the palace on the south side is the tsar's "Private Garden." Several areas near the palace and in the park such as the *Big Star* and the *White Birch* (in the western and eastern halves of the park, respectively) were laid out in a regular pattern with a ring in the centre and avenues radiating from it. The banks of the winding river Slavyanka were designed quite differently, in a less formal manner. With an apparent carelessness, which nevertheless constantly achieves the best view, the winding paths meander through glade and grove.

In those years the park was already beginning to acquire its modern appearance. Lack of space does not permit a description of all its beauties. To cover all its avenues and paths one would have to travel almost as far as from Leningrad to Moscow. Unlike Petrodvorets, where the fountains and other objects of interest are so arranged that they can easily be seen from afar, the architectural sights of the Pavlovsk are mostly cleverly concealed in the depths of the park to afford the visitor a series of pleasant surprises. One of the first pavilions that Cameron built in the park was the *Temple of Friendship* (1780-82) on the bank of

the Slavyanka, north-east of the palace. This pavilion is in the form of a rotunda. The windowless walls are surrounded by sixteen white columns with moulded medallions between them. The edifice, with its low dome, is modest but elegant. South-west of the Temple of Friendship, opposite the palace, on the left bank of the Slavyanka is *Apollo's Colonnade*, also built by Cameron, in 1780-83. It is an open colonnade with a bronze copy of the Belvedere Apollo standing on a tall pedestal in the centre. In 1817, part of the colonnade collapsed in a flood. It was decided, however, not to restore it in order to give the structure a more ancient appearance. The fragments of the fallen columns were decoratively arranged at Apollo's feet.

South of the palace is the *Private Garden*, whose avenues run under arching trees and creeper, with coloured marble vases on either side, to the *Pavilion of the Three Graces* (Cameron, 1800-01). This is a stone terrace, open on all sides, with sixteen columns supporting the roof. The pediments are decorated with bas-reliefs of Apollo and Minerva, patroness of the

arts. The chief adornment of the pavilion is the sculptural group of the "Three Graces" in the centre, carved by Trisconni out of a solid block of marble.

At the end of the eighteenth century the architect Brenna was invited to assist in the extension of the Pavlovsk Park. The *Old Silvia* and *New Silvia* sections were laid out under his direction. In the New Silvia, which is further from the palace, is the *Mausoleum of Paul I,* a brilliant piece of architecture by Thomas de Thomon, 1807-08. It is not, however, the burial place of Paul, and is purely decorative. The pavilion is in the form of an ancient temple. Broad steps lead up to the entrance, which is decorated with granite columns. The frieze is composed of tragic masks. Inside the mausoleum there is a granite obelisk forming a dark background to a white bas-relief of Paul I and a white marble sculpture portraying a woman bending over an urn in inconsolable grief (sculptor P. Martos). By order of Paul's widow, who knew of the court conspiracy against her husband, a hypocritical inscription was carved on the building: "To my husband and benefactor."

Brenna's decoration of the *Grand Circles*, the section of the park adjoining the palace between the linden avenue and the Slavyanka valley, is particularly impressive. The place takes its name from two large round terraces of stone. In the centre of each terrace stand marble sculptures on granite pedestals: "Justice," which is nearer the palace, and "Peace." Both statues were carved in Italy by order of Peter I, long before Pavlovsk was built.

Our brief description of the parks and palaces in the vicinity of Leningrad ends with a few words about another monument to Russian architecture and park-making—

Gatchina.

Gatchina lies 30 miles south of Leningrad. The origin of the name Gatchina is difficult to explain. All we know is that a manuscript of 1499 mentions it as the village "Khotchino, which is above Khotchino Pond." In the eighteenth century Gatchina belonged to Peter I's sister Natalya. It then passed through the hands of several owners until it became the property of Catherine II's favourite, Count Orlov.

In 1776-82, Rinaldi built the count a *palace* in restrained and unassuming style. Almost at the same time the famous Gatchina park was laid out with a lake known as the White Lake in the centre.

After the death of Orlov, Catherine II bought Gatchina from her favourite's heir and used it as a place of banishment for her son Paul, whom she hated. Paul turned the place into a fortress town, the palace itself acquiring the appearance of a medieval castle at the hands of its designer Brenna. The building was surrounded with moats, drawbridges and battlements, and the meadow in front of the palace was turned into a parade ground.

In 1797-98, the architect Lvov built the *Priory*, so called because it was intended for a prior of the Maltese Order, who enjoyed Paul's special patronage. This palace which stands on the shore of the long

Black Lake is one of the most interesting sights in Gatchina. With its octagonal tower and tapering spire it fits well into the romantic landscape, reminding one of a knight's castle in the middle ages. The material from which it is built is as interesting as its style of architecture. It is constructed of blocks of pressed clay held together by a solution of lime. Lvov did all he could to popularize this method of building which he had invented, considering it a cheap way of building solid and fireproof buildings. The century and a half that have elapsed since then have proved Lvov right. Neither time nor the fascist bombs that exploded near the palace caused it any appreciable damage.

At the end of the eighteenth century a *Private Garden* was added to the palace. It retains to this day its formal appearance. Its straight avenues radiate from a ring in the centre, which is decorated with a marble carving of Flora, Goddess of Flowers. Satyrs and bacchanals surround the statue in a merry circle. The *Admiralty Gate* (1796, architect Brenna), the main entrance to the park from the town, has a modest beauty. The semi-circular arch of the gate is decorated with Corinthian columns and has a severe classical pediment. One of the earliest structures in the park is the *Octagonal Well*, not far from the Private Garden. Its baroque wall encloses a spring of pellucidly clear water. The *Cesme Obelisk* here, like the one at Pushkin, was erected in honour of the victory of the Russian fleet at Cesme. It stands appropriately near water, at the edge of the White Lake. Rinaldi, who erected the monument (the exact date

is not known, although mention of it is found in documents of the seventeen eighties), used many shades of marble in its construction. Seen from a distance, they merge into each other and one has to stand close to appreciate the wonderful variety of colour. On the lake itself one can see the *Pavilion of Venus*, which stands on the Island of Love. Among the later additions to the park mention should be made of the *Aviary* built on the bank of the river Kolpanka in 1800 by Zakharov. It was used for keeping peacocks, swans and pheasants. In the faultless proportions of the almost plain façade one senses the touch of the master who was later to design the Admiralty.

* * *

The environs of Leningrad are outstanding monuments of Russian culture. But that is not their only merit. They figure in Russia's revolutionary movement, in the history of the October Socialist Revolution, in the Civil War, and the Great Patriotic War of 1941-45.

After the victory of the October armed uprising the leader of the Provisional Government Kerensky and the monarchist General Krasnov attempted to occupy the revolutionary capital and overthrow Soviet power. On the morning of October 27 (November 9, new style) the counter-revolutionaries seized Gatchina, the next day they took Tsarskoye Selo, and on the morning of October 29 (November 11, new style) they were in Pavlovsk. Petrograd was faced with a serious threat.

Lenin took personal charge of operations against the counter-revolutionary forces. Red Guard detachments and sailors of the Baltic Fleet routed Krasnov's troops near the Pulkovo Heights and recaptured Gatchina and Pavlovsk. Kerensky managed to escape by disguising himself as a housemaid, in which comic attire he slipped past the revolutionary troops surrounding Gatchina Palace.

The defeat of the counter-revolutionary rebellion and the clearing of the environs of Petrograd played an important part in consolidating the young Soviet state.

Soviet power returned to the people the treasures of art which were theirs by right. The royal residences were made into museums and the parks thrown open to the public.

In May 1918, the first workers' excursion marched through the halls of the Grand Palace at Peterhof with a band playing and flags flying. Soon afterwards dozens of museums and exhibitions started functioning permanently at Peterhof and the other places round the city that was now named Leningrad.

During the Great Patriotic War the environs of Leningrad were either in enemy hands or, like the town of Lomonosov, on the front-line. The invaders destroyed the Grand Palace at Petrodvorets, burned the Gatchina and Yekaterininsky palaces, cut down nearly 100,000 trees in the parks, destroyed the water mains, fountains, dams and sluices, blew up bridges, and plundered most of the park pavilions;

they turned the Hermitage and Agate Rooms (Pushkin) into barracks and stables.

On January 14, 1944, the troops of the Leningrad and Volkhov fronts went over to the offensive. Their two converging thrusts from Oranienbaum and Pulkovo smashed the enemy's heavily defended front and started a rapid advance. On January 18, Pushkin was liberated, on the 19th, Petrodvorets, on the 24th, Pavlovsk, on the 26th, Gatchina. A scene of barbaric destruction greeted the Soviet soldiers. It seemed that it would take decades to raise these towns from the ruins.

In their spare time the people of Leningrad joined the professional builders in making repairs, cleaning ponds, restoring buildings and roads, planting trees and bushes, and laying out flower-beds.

Today the environs of Leningrad have almost regained their former appearance. The 129 fountains of Petrodvorets are working again. Visitors may once again admire the magnificent cascades. The Samson that was stolen by the invaders has been replaced by a new sculpture by the Soviet sculptor V. Simonov. Over 300 bronze statues have been replaced, the palaces of the Lower Park have been restored.

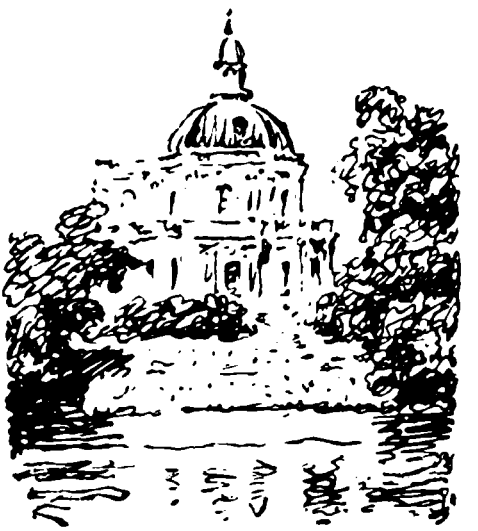
In the Pavlovsk and Gatchina parks tens of thousands of trees have been planted, extensive restoration is being carried out in the palaces and pavilions of Pushkin and Lomonosov.

All the parks are open to visitors.

At the Lycée in the town of Pushkin a museum has been opened, where there is an exhibition devoted to

Pushkin's school days and his creative work. In Cameron's Gallery there is an exhibition of Russian applied art in the eighteenth and nineteenth centuries. Many halls of the Grand Palace at Pavlovsk have been restored and in the south block there is an exhibition of its *objets d'art*. In the town of Lomonosov one can visit the Chinese Palace, and in the palace of Peter III there is an exhibition of Chinese decorative art in the eighteenth and nineteenth centuries.

And so our brief journey is over. The pages of this guide provide some information on the historical and artistic sights of the city. Words and illustrations, however, give only a very general idea of what is to be seen. To appreciate the beauty of Leningrad to the full one must see it with one's own eyes.



Note:

Addresses in the appendix are given in transliterated form (not translated) to enable the reader to pronounce them approximately as in Russian. The word ploshchad means square, ulitsa—street, pereulok —side-street, naberezhnaya—embankment. P.S. stands for Petrograd Side, V. O., for Vasilyevsky Island. Telephone numbers are given entirely in figures, to avoid the difficulty of the Russian alphabet.

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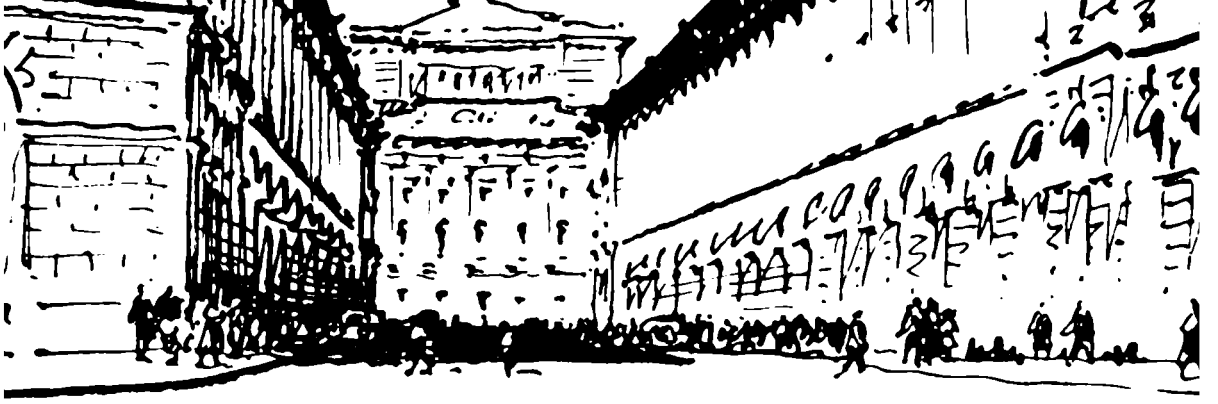

THEATRES

Kirov Academic Theatre of Opera and Ballet—1, Teatralnaya Ploshchad. Tel. 51-52-64, 51-43-44.

Pushkin Academic Drama Theatre—1, Ploshchad Ostrovskovo. Tel. 11-65-45.

Maly Academic Opera Theatre—1, Ploshchad Iskusstv. Tel. 11-70-40.

Comedy Theatre—56, Nevsky Prospekt. Tel. 11-95-55.

Gorky Bolshoi Drama Theatre—65, Naberezhnaya Fontanki. Tel. 11-99-86.

Lensovet Theatre—12, Vladimirsky Prospekt. Tel. 15-22-12.

Lenin Komsomol Theatre—4, Park Lenina. Tel. 32-35-39.

Leningrad Drama Theatre—19, Ulitsa Rakova. Tel. 14-00-30.

Musical Comedy Theatre—13, Ulitsa Rakova. Tel. 14-64-86.

Variety Theatre—27, Ulitsa Zhelyabova. Tel. 14-01-20. Performances 8.30 p.m.

Leningrad Regional Theatre—51, Liteiny Prospekt. Tel. 73-53-35.

Children's Theatre—35, Mokhovaya Ulitsa. Tel. 73-15-92 (ext. 12). Performances 11 a.m. and 6 p.m.

Leningrad Puppet Theatre—10, Ulitsa Nekrasova. Tel. 73-66-72. Performances 11 a.m. and 4 p.m. Sundays, 12 a.m.

Eugene Demmeni's Puppet Theatre—52, Nevsky Prospekt. Tel. 15-33-08. Performances 2.30 p.m. Sundays, 12 a.m., 2.30 p.m. and 5 p.m.

State Circus—3, Naberezhnaya Fontanki. Tel. 14-62-89 (advance booking), 14-62-94 (immediate booking). Performances 8.30 p.m. Sundays, 12 a.m., 3 p.m. and 8.30 p.m. Closed on Friday.

Leningrad Philharmonic Society, Bolshoi Zal—2, Ulitsa Brodskovo. Tel. 10-74-97. Performances 8.45 p.m. Maly Zal—30, Nevsky Prospekt. Tel. 10-04-24. Performances at 8.45 p.m.

Glinka Academic Choir—20, Naberezhnaya Moiki. Tel. 10-70-75. Performances 8.30 p.m.

Leningrad Conservatoire Operatic Studio—3, Teatralnaya Ploshchad. Tel. 15-70-92.

Leningrad Conservatoire Small Concert Hall—3, Teatralnaya Ploshchad. Tel. 15-40-15. Performances 9 p.m.

Theatre Booking Offices

Administration of theatre booking offices—12, Vladimirsky Prospekt. Tel. 14-83-43.

Main Theatre Booking Office—42, Nevsky Prospekt. Tel. 14-02-59. Open daily from 10 a.m. till 10 p.m.

District Booking Offices (open daily from 11 a.m. till 8 p.m.)—86, Nevsky Prospekt, Tel. 73-24-09; 124, Nevsky Prospekt, Tel. 15-26-94; 36, Liteiny Prospekt, Tel. 72-80-03; 72, Zagorodny Prospekt, Tel. 92-04-27; 11/40, Zagorodny Prospekt, Tel. 14-03-92; P.S. 56, Bolshoi Prospekt, Tel. 32-29-64; V.O. 19, Sredny Prospekt, Tel. 11-83-85; 15, Ulitsa Akademika Lebedeva, Tel. 42-21-63; 59, Sadovaya Ulitsa, Tel. 11-92-94; 23, Prospekt Gaza, Tel. 51-22-64; 130, Moskovsky Prospekt, Tel. 98-33-20; 27, Suvorovsky Prospekt, Tel. 11-02-53; 90, Prospekt Obukhovskoi Oborony, Tel. 67-09-58; 80, K. Marx Prospekt, Tel. 42-64-35; 67, Prospekt Stachek, Tel. 52-02-71; Narvskaya Metro Station, Tel. 14-42-84; Tekhnologichesky Institute Metro Station.

Theatre Ticket Kiosks—Vladimirskaya Ploshchad, Tel. 15-42-35; 22/24, Nevsky Prospekt, Tel. 15-41-27; P.S. at the corner of Bolshoi Prospekt and Kolpinskaya Ulitsa, Tel. 32-58-63; in the "Passazh" store —45, Nevsky Prospekt, Tel. 11-15-36, 11-55-82; in Dom Leningradskoi Torgovli (House of Leningrad Trade) —21, Ulitsa Zhelyabova, Tel. 11-76-28; in Frunzensky Department Store—60, Moskovsky Prospekt, Tel. 92-44-33; in the Kirov Home Service Restaurant—9,

Prospekt Stachek, Tel. 52-04-29; in Officers' House —20, Liteiny Prospekt, Tel. 72-09-18; in the main building of the University—Tel. 12-77-07; in Herzen Institute—Tel. 11-47-55; in the First Medical Institute—Tel. 34-60-30 (ext. 66); town of Sestroretsk, Privokzalnaya Ploshchad.

CINEMAS

Avrora—60, Nevsky Prospekt. Tel. 11-52-54.
Baltika—V. O. 34, 7th Liniya. Tel 12-37-64.
Barrikada—15, Nevsky Prospekt. Tel. 11-40-28.
* Velikan—P.S. 4, Park Lenina. Tel. 33-01-53.
* Gigant—44, Kondratyevsky Prospekt. Tel. 42-63-01.
* Kolizei—100, Nevsky Prospekt. Tel. 72-87-75.
Molniya—P.S. 35, Bolshoi Prospekt. Tel. 32-56-00.
Molodezhny—12, Sadovaya Ulitsa. Tel. 15-91-71.
Moskva—6, Prospekt Gaza. Tel. 51-31-84.
Oktyabr—80, Nevsky Prospekt. Tel. 73-48-13.
Primorsky—P.S. 42, Kirovsky Prospekt. Tel. 32-50-58.
Rekord—75, Sadovaya Ulitsa. Tel. 51-29-71.
Rodina—12, Ulitsa Tolmachyova. Tel. 11-65-23.
Smena—42, Sadovaya Ulitsa. Tel. 11-30-57.
Spartak—8, Ulitsa Saltykova-Shchedrina. Tel. 72-78-97.
Stereokino—P.S. 4, Park Lenina. Tel. 33-58-72.
Titan—47, Nevsky Prospekt. Tel. 11-05-68.
Khudozhestvenny—67, Nevsky Prospekt. Tel. 10-96-02.

For information on films and times of showing at all Leningrad cinemas, Houses of Culture and clubs, telephone 05, from 10 a.m. till 9 p. m. daily.

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* Ordinary and broad screen with stereosound.

CLUBS

Gorky Palace of Culture—4, Ploshchad Stachek. Tel. 52-12-33.

Kirov Palace of Culture—V.O. 73, Bolshoi Prospekt. Tel. 11-19-79.

Zhdanov Pioneer Palace—31, Naberezhnaya Fontanki. Tel. 10-00-27.

Viborg House of Culture—15, Ulitsa Smirnova. Tel. 42-31-51.

Promkooperatsiya House of Culture—42, Kirovsky Prospekt. Tel. 32-69-65.

Pervaya Pyatiletka House of Culture—34, Ulitsa Dekabristov. Tel. 51-10-63.

Ilyich House of Culture—152, Moskovsky Prospekt. Tel. 98-12-63.

Kapranova House of Culture—97, Moskovsky Prospekt. Tel. 98-11-26.

Gaz House of Culture—72, Prospekt Stachek. Tel. 52-10-98.

Communication Workers' House of Culture—58, Ulitsa Gertsena. Tel. 15-03-15.

Food Industry Workers' House of Culture—10, Ulitsa Pravdi. Tel. 15-07-61.

M.V.D. Club—9, Kharkovskaya Ulitsa. Tel. 11-07-07.

Actors' House—52, Nevsky Prospekt. Tel. 10-81-64.

Architects' House—52, Ulitsa Gertsena. Tel. 15-85-97.

Cinema Workers' House—72, Nevsky Prospekt. Tel. 73-63-56.

Composers' House—45, Ulitsa Gertsena. Tel. 15-32-46.

Medical Workers' House—25, Ulitsa Rakova. Tel. 11-87-32.

House of Folk Art—13, Ulitsa Rubinshteina. Tel. 11-84-84.

House of Scientific and Technical Propaganda—58, Nevsky Prospekt. Tel. 11-29-11.

Kirov Officers' House—20, Liteiny Prospekt. Tel. 72-09-66.

Mayakovsky House of Writers—18, Ulitsa Voinova. Tel. 73-40-93.

Arctic Workers' House—3, Ploshchad Lenina. Tel. 42-29-47.

House of Political Education of the Regional and City Committees of C.P.S.U.—59, Naberezhnaya Moiki. Tel. 11-02-12.

House of Education for the Deaf and Dumb—54, Naberezhnaya Krasnovo Flota. Tel. 11-32-88.

House of Education for the Blind—11, Strelninskaya Ulitsa. Tel. 32-58-80.

Stanislavsky House of Art Workers—86, Nevsky Prospekt. Tel. 72-29-66.

House of Sanitary Education—25, Ulitsa Rakova. Tel. 11-87-32.

October Railway Technics House—62, Liteiny Prospekt. Tel. 72-52-16.

Gorky House of Scientists—26, Dvortsovaya Naberezhnaya. Tel. 10-81-96.

Teachers' House—94, Naberezhnaya Moiki. Tel. 10-75-17.

Painters' House—38, Ulitsa Gertsena. Tel. 14-01-08.

International Sailors' Club—166, Naberezhnaya Kanala Griboyedova. Tel. 51-40-44.

Central Club of October Railway—63, Tambovskaya Ulitsa. Tel. 11-54-33.

Leningrad Radio Club—4, Ulitsa Tolmachyova. Tel. 11-74-26.

Leningrad Kennel Club—5, Ulitsa Tolmachyova. Tel. 14-52-09.

LECTURE HALLS

The Central Lecture Hall of the Leningrad Branch of the Society for the Dissemination of Political and Scientific Knowledge is at 42, Liteiny Prospekt, Tel. 72-47-83, 72-80-55.

The Shokalsky Lecture Hall of the U.S.S.R. Geographical Society is at 8-a, Pereulok Grivtsova, Tel. 15-02-64.

MUSEUMS AND PERMANENT EXHIBITIONS

Technical Museums.

Popov Central Museum of Communication—4, Pereulok Podbelskovo, Tel. 11-02-59, 14-93-85. Open daily except Tuesdays from 12 till 6 p.m., Mondays—from 12 till 3.30 p.m.

Railway Museum—50, Sadovaya Ulitsa, Tel. 19-80-05. Open daily, except Tuesdays, from 12 till 6 p.m. Mondays—from 12 till 3 p.m.

Industrial Exhibition and Demonstrational Laboratories of Leningrad House of Scientific and Technical Propaganda—58, Nevsky Prospekt, Tel. 11-57-95. Open daily, except Tuesdays and Thursdays, from 12 till 8 p.m

Natural Science Museums.

Dokuchayev Central Museum of Soil Science, Academy of Sciences of the U.S.S.R—V.O. 6, Birzhevoi Proyezd, Tel. 12-07-43. Open: Tuesday, Thursday, Friday from 11 a.m. till 6 p.m., Sunday from 11 a.m. till 4 p.m. (From June till November the museum is closed on Sundays.)

Academician Chernishyov Central Museum of Geological Survey—V.O. 72-Б, Sredny Proyezd, Tel. 12-72-84 (ext. 68).

Karpinsky Geological Museum of the Academy of Sciences of the U.S.S.R.—V.O. 2, Naberezhnaya Makarova, Tel. 12-75-82. Open: Monday, Tuesday, Thursday from 2 till 8 p.m., Sunday from 11 a.m. till 6 p.m.

Mining Industry Museum of the Leningrad Mining Institute—V.O. 2, 21 liniya (entrance from the embankment), Tel 15-00-46 (ext. 48).

Zoological Museum of the Academy of Sciences of the U.S.S.R.—V.O. 1, Universitetskaya Naberezhnaya, Tel. 12-22-46. Open daily, except Monday and Thursday, from 11 a.m. till 5.30 p.m.

Lesgaft Institute Museum of Comparative and Oecological Animal Morphology—32, Prospekt Maklina, Tel. 51-04-04. Open daily, except Sunday, from 9 a.m. till 4.30 p.m., Saturday—from 10 a.m. till 2 p.m.

Zoological Gardens—P.S. 1, Park Lenina, Tel. 34-66-87. Open daily, all the year round. May-August from 10 a.m. till 10 p.m.; September-November from 10 a.m. till 6 p.m.; December-February from 10 a.m. till 4 p.m.; March-April from 10 a.m. till 7 p.m.

Botanical Museum of the Academician Komarov Botanical Institute of the U.S.S.R. Academy of Sciences—P.S. 2, Ulitsa Professora Popova, Tel. 32-10-90. Open daily, except Saturday and Sunday, from 11 a.m. till 6 p m.

Botanical Gardens of the Academician Komarov Botanical Institute of the U.S.S.R. Academy of Sciences—P.S. 2, Ulitsa Professora Popova, Tel. 32-10-90. The hot-house is open from May till November daily, except Saturdays, from 11 a.m. till 6 p.m.; during winter, Sundays only, from 11 a.m. till 4 p.m.

Pulkovo Observatory, U.S S.R. Academy of Sciences (trains from Varshavsky Station, buses from Manezhnaya Ploshchad).

Lesgaft Institute Exhibition of Astronomical and Observatory Apparatus—25-a, Ulitsa Soyuza Pechatnikov, Tel. 51-13-44. Open daily, except Tuesday and Sunday, from September 15 till June 15, for organized groups only, from 4 till 10 p.m.

Leningrad State University Planetarium—60, Krasnaya Ulitsa. Open only for organized groups on Tuesdays and Fridays from 4 till 7 p.m., Saturdays from 6 till 8 p.m., from September till June 15th (booking through the Excursion Bureau, Tel. 11-79-95, 12-79-33).

Arctic Museum—24, Ulitsa Marata, Tel. 15-15-97. Open daily, except Tuesday, from 12 till 6 p.m., Monday from 12 till 4 p.m., Sunday from 11 a.m. till 5 p.m.

Museum of Human Morphology at Lesgaft Institute—32, Prospekt Maklina, Tel. 51-02-92. Open daily,

except Sunday, from 11 a.m till 5 p.m., Saturday from 10 a.m. till 2 p.m.

Museum of the Evolution of the Central Nervous System. Pavlov Institute of Physiology of the U.S.S.R. Academy of Sciences—P.S. 3-a, Petrovskaya Ulitsa, Tel. 32-26-42.

Historical Museums.

Leningrad Branch of Central Lenin Museum—5/1, Ulitsa Khalturina, Tel. 11-28-97. Open daily, except Saturday, from 11 a.m. till 8 p.m., Sunday from 10 a.m. till 6 p.m., Friday, 11 a.m. till 5 p.m.

Lenin's Room at Smolny (excursions should be booked in advance at the Lenin Museum).

Lenin Memorial Flats.

(Open daily, except Saturday, from 11 a.m. till 7 p.m., Friday from 11 a.m. till 5 p.m.)

7/4, Pereulok Ilyicha, flat 13, Tel. 11-89-44.

48/9, Ulitsa Lenina, flat 24, Tel. 32-30-74.

17-a, 10-aya Sovetskaya Ulitsa, flat 20, Tel. 74-09-01.

1/106, Serdobolskaya Ulitsa, flat 20, Tel. 42-61-85.

32, Naberezhnaya reki Karpovki, flat 31, Tel. 34-63-15.

5/7, Khersonskaya Ulitsa, flat 9, Tel. 15-14-36.

Memorial House in Ilyichyovo Settlement.

(Trains from Finlyandsky Station to Zelenogorsk Station, buses from Manezhnaya Ploshchad.)

Kirov Museum—26/28, Kirovsky Prospekt, Tel. 32-35-00. Open daily, except Saturday, from 11 a.m. till 7 p.m., Sunday from 10 a.m. till 6 p.m.

State Museum of the Great October Socialist Revolution—4, Ulitsa Kuibysheva, Tel. 33-49-72, 33-49-42.

Museum of the History of Religion and Atheism of the U.S.S.R. Academy of Sciences (formerly the Kazan Cathedral)—2, Kazanskaya Ploshchad (entrance from the Nevsky Prospekt), Tel. 11-27-05. Open daily, except Wednesday, from 12 till 6 p.m., Sunday from 11 a.m. till 6 p.m.

State Museum of the History of Leningrad—44, Naberezhnaya Krasnovo Flota, Tel. 12-77-98 (management office, 45, Krasnaya Ulitsa). Open daily, except Wednesday, from 11 a.m. till 7 p.m. (tickets sold till 6 p.m.); Tuesday and Friday from 1 p.m. till 9 p.m.

The Fortress of Peter and Paul (branch of the State Museum of the History of Leningrad)—Ploshchad Revolutsii, Tel. 32-94-54. Open daily, except Wednesday, from 11 a.m. till 7 p.m.

Central Naval Museum—V.O. 4, Pushkinskaya Ploshchad, Tel 12-74-43. Open daily, except Tuesday, from 12 a.m. till 7 p.m. (tickets till 6 p.m.); Sunday from 11 a.m. till 7 p.m.

Museum of Artillery History—P.S. 7, Park Lenina, Tel. 32-02-96. Open daily, except Tuesday, from 11 a.m. till 6 p.m.; Sunday from 10 a.m. till 7 p.m.; Monday from 11 a.m. till 3 p.m.

Museum of Military Medicine—2, Lazaretny Pereulok (opposite Vitebsky Station), Tel. 15-60-29. Open daily, except Saturday, from 12 till 6 p. m.; Sunday from 11 a.m. till 5 p.m.

Ethnographical Museums.

Academy of Sciences Museum of Anthropology and

Ethnography (formerly Peter I's Kunstkammer)—V.O. 3, Universitetskaya Naberezhnaya, Tel. 12-51-24. Open Thursday and Sunday from 11 a.m. till 5 p.m.; Friday from 11 a.m. till 4 p.m. For conducted parties open daily except Saturday.

State Museum of the Ethnography of the Peoples of the U.S.S.R.—1/4, Inzhenernaya Ulitsa, Tel. 14-80-16, 11-31-01. Open daily, except Monday, from 11 a.m. till 6 p.m.

Art History Museums.

State Russian Museum—4/2, Inzhenernaya Ulitsa, Tel. 14-73-54, 14-41-43, 15-35-67. Open daily, except Tuesday, from 11 a.m. till 6 p.m.; Monday from 11 a.m. till 4 p.m.

State Hermitage—36, Dvortsovaya Naberezhnaya, Tel. 12-95-10, 12-95-04, 12-95-25. Open daily, except Thursday, from 11 a.m. till 6 p. m.; Wednesday from 11 a.m. till 2 p.m.

Academy of Arts Scientific Research Museum—V.O. 17, Universitetskaya Naberezhnaya, Tel. 12-64-62. Open daily, except Tuesday, from 11 a.m. till 6 p.m.

"Penati," Repin Estate Museum.

(Trains from Finland Station to Repino, buses from Manege Square.) Open all the year round. May to September from 10 a.m. till 8 p.m October to April three times a week—Sunday, Wednesday and Friday from 10 a.m. till 6 p.m.

St. Isaac's Cathedral Museum—Isaakievskaya Ploshchad (management office—1, Prospekt Mayorova, Tel. 11-92-50).

Peter I Summer Palace Museum—Letny Sad, Tel.

72-01-81. Open May to November daily, except Tuesday, from 12 a.m. till 8. p.m.

Cottage of Peter I (branch of Summer Palace Museum)—P.S. 1, Petrovskaya Naberezhnaya, Tel. 33-90-70. Open May to November daily, except Tuesday, from 12 a.m. till 7 p.m.

Museum of Urban Sculpture—1, Ploshchad Alexandra Nevskovo (formerly Alexander Nevsky Monastery), Tel. 11-10-54, 11-10-09. Open daily, except Thursday, from 11 a.m. till 7 p.m.

Literatorskiye Mostki Necropolis—30, Rastannaya Ulitsa, Tel. 15-43-34.

Museum of Decorative and Applied Art of Mukhina Higher Industrial Art College—13, Solyanoi Pereulok, Tel. 72-58-19. Open Sunday from 11 a.m. till 6 p.m.

Porcelain Museum—151/2, Prospekt Obukhovskoi Oborony, Tel. 67-14-63 (ext. 60).

Leningrad Artists' Permanent Exhibition—8, Nevsky Prospekt, Tel. 12-30-81. Open daily, except Sunday, from 11 a.m. till 7 p.m.

Literary Museums.

Literary Museum, U.S.S.R. Academy of Sciences Institute of Russian Literature (Pushkin House)—V.O. 4, Naberezhnaya Makarova, Tel. 12-66-43. Open daily, except Tuesday, from 11 a.m. till 6 p.m. Saturday from 11 a.m. till 4 p.m.

Central Pushkin Museum—36, Dvortsovaya Naberezhnaya (in State Hermitage), Tel. 12-95-87. Open daily, except Thursday, from 11 a.m. till 6 p.m. Wednesday from 11 a.m. till 3.30 p.m.

Memorial Museums.

Pushkin Chambers Museum (Branch of the Central Pushkin Museum)—12, Naberezhnaya reki Moiki, Tel. 12-32-82. Open daily, except Tuesday, Sunday Wednesday and Friday, from 11 a.m. till 6 p.m. Thursday and Saturday from 1 p.m. till 8 p.m. Monday from 11 a.m. till 4 p.m.

Lycée in Pushkin (branch of the Central Pushkin Museum)—Pushkin, 1, Komsomolskaya Ploshchad. (Trains from Vitebsk Station, buses from Manege Square.) Open daily, except Tuesday, from 11 a.m. till 6 p.m.

Nekrasov Memorial Museum—36, Liteiny Prospekt, flat 4, Tel. 72-72-44. Opening times as for Pushkin Museum.

Lomonosov Museum of the U.S.S.R. Academy of Sciences Institute of Natural Sciences—V.O. 3, Universitetskaya Naberezhnaya (entrance from Tamozhenny Pereulok), Tel. 12-51-24. Open Sunday and Thursday from 11 a.m. till 5 p.m

Suvorov Museum—41-b, Ulitsa Saltykova-Shchedrina, Tel. 14-82-65, 14-32-56. Open daily, except Thursday, from 11 a.m. till 6. p.m. Wednesday from 1 p.m. till 7 p.m.

Academician Pavlov Museum—P.S. 12, Ulitsa Akademika Pavlova, Tel. 32-04-53. Open daily, except Sunday, from 10 a.m. till 5 p.m.

Academician Pavlov Museum Flat—V.O. 2, Sedmaya Liniya, Tel. 12-69-85. Open daily, except Monday, from 11 a.m till 5 p.m.

Mendeleyev Museum Flat—V.O. 7/9, Universitetskaya Naberezhnaya, University Building (entrance

from Mendeleyevskaya Liniya), Tel. 10-00-43 (ext. 45). Open Monday, Wednesday and Friday from 12 a.m. till 5 p.m.

Mendeleyev Museum Study—19, Moskovsky Prospekt, Tel. 92-05-14 (ext. 116). Open Tuesday, Thursday and Saturday from 10 a.m. till 5 p.m. (closed 3-4 p.m.) Application for admittance must be made in advance.

Brodsky Museum Flat—3, Ploshchad Iskusstv, Tel. 11-20-00, 12-64-62. Open Wednesday and Friday from 1 p.m. till 5 p.m. Sunday from 12 till 6 p.m.

Theatre Museums.

State Theatre Museum—6, Ploshchad Ostrovskovo. Tel., 11-23-60. Open daily, except Monday, from 12 till 7 p.m.

Gorky Bolshoi Drama Theatre Museum—65, Naberezhnaya reki Fontanki, Tel. 14-03-11 (ext. "Muzei"). Open during performances.

Maly Opera Theatre Museum—1, Ploshchad Iskusstv, Tel. 10-00-18 (ext. "Muzei"). Open during performances.

Circus Art Museum—3, Naberezhnaya reki Fontanki, Tel. 11-60-70. Open daily, except Sunday, from 12 till 5 p.m., but application must be made in advance.

Permanent Exhibition of Musical Instruments of Soviet and Foreign Peoples (Symphonic, Wind and Percussion)—5, Isaakievskaya Ploshchad (State Research Institute of Theatre and Music), Tel. 11-73-00. Open Wednesday, Friday and Sunday from 12 till 6 p.m.

Educational and Health Museums.

People's Education Museum—8, Naberezhnaya Ku-

tuzova, Tel. 72-01-40. Open daily, except Saturday, from 11 a.m. till 6 p.m.

Permanent Exhibition of Health Protection—25, Ulitsa Rakova, Tel. 12-53-32, 12-99-09 (ext. 56). Open daily, except Monday, from 12 till 7 p.m.

Palaces and Parks in the Surrounding Country.

From the end of May till September 15 the following places are open for inspection:

At Petrodvorets, the parks, fountains, pavilions, the Hermitage and Mon Plaisir;

At Lomonosov, the Chinese Palace and the Peter III Museum and Palace;

At Pushkin, the Alexandrovsky and Yekaterininsky parks, art exhibitions in Cameron's Gallery;

At Pavlovsk, the park and art exhibitions at the Pavlovsky Palace;

At Gatchina, the park and an art exhibition in the park pavilion.

LIBRARIES

U.S.S.R. Academy of Sciences Library—V.O. 1, Birzhevaya Liniya, Tel. 12-73-42. Open daily except Sunday; lending library 12 a.m.-8 p.m., reading room 9 a.m.-11 p.m.

Saltykov-Shchedrin State Public Library—18, Sadovaya Ulitsa, Tel. 10-00-06. External Service Department, Tel. 15-55-88. Open daily, except Sunday, from 12 till 7 p.m. Research reading room (entrance from Ploshchad Ostrovskovo). Open daily from 9 a.m. till 11 p.m. General reading room—36. Naberezh-

naya reki Fontanki, Tel. 72-98-43. Open daily from 9 a.m. till 11 p.m.

Mayakovsky Central City Library—44, Naberezhnaya reki Fontanki, Tel. 15-24-78. Reading room open daily. except Friday, from 1 p.m. till 9.30 p.m. Sunday from 10 a.m. till 6.30 p.m. Lending library from 1 till 9 p.m. Sunday from 12 till 6 p.m.

PARKS AND GARDENS

Kirov Central Recreation Park—Yelagin Island. Tel. 34-60-40.

Moscow Victory Park—188, Moskovsky Prospekt. Tel. 98-08-81.

Seashore Victory Park—Krestovsky Island, 7, Ulitsa Rukhina. Tel. 38-95-66.

Lenin Park—P.S. Prospekt Maxima Gorkovo. Tel. 32-99-84.

Forestry Academy Park—5, Institutsky Pereulok.

Botanical Gardens—P.S. 2, Ulitsa Professora Popova.

Summer Gardens—2, Ulitsa Pestelya.

Field of Mars—between Ulitsa Khalturina and Sadovaya Ulitsa.

Mikhailovsky Gardens—1, Sadovaya Ulitsa.

Taurida Gardens—50, Ulitsa Saltykova-Shchedrina.

Izmailovsky Gardens—114, Naberezhnaya reki Fontanki. Summer Theatre box-office. Tel. 92-37-19.

"Recreation Gardens"—39, Nevsky Prospekt. Summer Theatre box-office. Tel. 11-79-89.

Gorky Gardens—Admiralteisky Prospekt.

Dzerzhinsky Gardens—77, Kirovsky Prospekt.

Ostrovsky Square Gardens—Ploshchad Ostrovskovo.

EMERGENCY MEDICAL AID POSTS

Eye Hospital—38, Mokhovaya Ulitsa.

Ear, Throat, Nose and Speech Institute—9, Bronnitskaya Ulitsa.

Trauma Institute—P.S. 5, Park Lenina.

PHYSICAL CULTURE, SPORT, HOSTELLING

Lager sports clubs and stadiums.

Physical Culture House—22, Ulitsa Khalturina. Tel. 14-09-27.

Tennis House—33, Naberezhnaya reki Fontanki. Tel. 15-85-61.

Leningrad Auto Club—9, Perekupnoi Pereulok. Tel. 15-38-63.

Leningrad Aviation Club—4, Ulitsa Tolmachyova. Tel. 11-64-07.

Labour Reserves Voluntary Sports Club—2, Konyushennaya Ploshchad. Tel. 12-78-24.

Kirov Officers' House Sports Club—13, Inzhenernaya Ulitsa. Tel. 15-41-33.

Chess and Draughts Club—25, Ulitsa Zhelyabova. Tel. 15-79-44.

Trades Union Yacht Club—Petrovsky Island, 7, Petrovskaya Kosa. Tel. 32-56-21.

Kirov Stadium—Krestovsky Island, Morskoi Prospekt. Box office. Tel. 34-65-35 (ext. 20 and 35).

Dynamo Stadium—Krestovsky Island, 44, Prospekt Dynamo. Tel. 38-96-17.

Kirov Works Stadium—6/8, Perekopskaya Ulitsa. Tel. 52-01-26.

Burevestnik Stadium—16, Aptekarsky Prospekt. Tel. 32-36-72.

Kirov Officers' House Stadium—2, Zhdanov Street.

Lesgaft Stadium—35, Ulitsa Dekabristov. Tel 51-04-31.

Krasnaya Zarya Works Stadium—14/16, Lesnoi Prospekt. Tel. 42-52-09.

Forestry Academy Stadium—Institutskaya Ulitsa. Tel. 42-65-25.

Iskra Stadium—Krestovsky Island, 8, Vyazovaya Ulitsa. Tel. 38-98-75.

Winter Stadium—6, Manezhnaya Ploshchad. Tel. 11-92-36, 11-92-38.

Second Winter Stadium—18, Ulitsa Krasnovo Kursanta.

Trades Union Winter Swimming Pool—11, Ulitsa Pravdi. Tel. 15-48-07.

City Physical Culture and Sports Committee Winter Swimming Pool—P.S. 20, Bolshaya Raznochinnaya. Tel. 34-58-45.

Dynamo Stadium Swimming Pool—44, Prospekt Dynamo. Tel. 38-92-00.

Krasnoye Znamya Rowing Club—Krestovsky Island, Vyazovaya Ulitsa. Tel. 38-94-07.

DSO Elektrik Sports Society Rowing Club—Krestovsky Island, 9-a, Deputatskaya Ulitsa. Tel. 38-95-69.

Rowing Club, Krestovsky Island—3, Vyazovaya Ulitsa. Tel. 38-94-75.

Stroitel Rowing Club—Krestovsky Island, 11-a, Deputatskaya Ulitsa. Tel. 33-94-95.

Pishchevik Rowing Club—2, Prospekt Dynamo.

Spartak Rowing Club—24, Naberezhnaya Bolshoi Nevky. Tel. 32-83-76.

Burevestnik Rowing Club—6, Olginskaya Ulitsa. Tel. 38-94-17.

LOSPS Cycle Track—81, Prospekt Engelsa.

Excursions.

There is an excursion centre for parties who wish to make trips round the city and to Petrodvorets, Zelenogorsk, up the Neva, along the Gulf of Finland and elsewhere at 1, Malaya Sadovaya Ulitsa. Room 51. Tel. 11-79-95, 12-79-33.

Individual excursions by bus can be arranged daily from 11 a.m. till 4 p.m. from the Hermitage (34, Dvortsovaya Naberezhnaya) and from the Oktyabrskaya Hotel (Ploshchad Vosstaniya).

The Excursions and Hostelling Centre is at 19, Boulevard Profsoyuzov. Tel. 12-39-43.

Leningrad Hostel—19, Boulevard Profsoyuzov. Tel. 15-90-54.

TRANSPORT

Railways.

The Central Office of the Oktyabrskaya Railway is at 2, Ploshchad Ostrovskovo. Tel. 19-61-11.

The Leningrad Central Railway Booking Offices are at 33, Nevsky Prospekt. Tel. 15-87-59. Advance booking daily from 9 a.m. till 4 p.m. Tickets cannot be purchased more than five days before the day of depar-

ture. At the Central Booking Offices tickets are sold for all trains leaving Moscow Station, except trains to: Gorky, Rybinsk, Grodno, Rzhev, and Polotsk, which should be purchased at 27, Prospekt Shchorsa, Petrogradskaya Storona.

Advance booking for trains leaving from Vitebsk Station is at 89, Ligovsky Prospekt; for trains leaving from Warsaw Station, at the station; for trains leaving from Baltic Station, at the station. There is no advance booking for trains from Finland Station. Tickets are sold on the day of departure at the station booking offices and at Kushelyovka Station.

Stations.

For train inquiries (all stations) Tel. 15-00-38.

Baltic Station is at 120, Embankment of the Obvodny Canal. Tel. 51-00-06.

Long-distance trains to Gdov, Tallinn and Narva; local trains to Petrodvorets, Lomonosov and Gatchina.

Warsaw Station is at 118, Embankment of the Obvodny Canal. Tel. 92-05-40.

Long-distance trains to Kaliningrad, Pskov, Lvov, Riga, Grodno, Kaunas, and Vilnius; local trains to Luga and Siverskaya.

Vitebsk Station is at 52, Zagorodny Prospekt. Tel. 19-54-60.

Long-distance trains to Odessa, Kiev, Gomel, Mariupol (through carriage to Brest), Novgorod, Borovichi and Vitebsk; local trains to Pavlovsk, Pushkin, Viritsa and Oredezh.

Moscow Station is in Ploshchad Vosstaniya. Tel. 19-41-82.

Long-distance trains to Moscow, Novorossiisk, Simferopol, Sukhumi, Sochi (through carriages to Tbilisi, Batumi, Tskhaltubo), Kislovodsk, Murmansk, Kotlas (through carriage to Vorkuta), Cherepovets, Vologda, Rzhev, Grodno (through carriage to Minsk), Polotsk, Kem, Sverdlovsk (through carriage to Omsk), Gorky, Rybinsk, Arkhangelsk, Babayevo (through carriage to Boksitogorsk), Gromy, Novosibirsk; local trains to Tosno, Luban, Mga-Nevdubstroi, Malaya Vishera, Volkhovstroi.

Finland Station is in Lenin Square. Tel. 42-39-60.

Trains to Vyborg, Zelenogorsk, Roshchino and Sestroretsk.

Trains to Priozyorsk, Petrokrepost, Petrozavodsk leave from Kushelyovka Station.

Leningrad stations accept advance booking by post and telephone. Tickets can be sent to a traveller's address or collected at the station booking office. When ordering tickets in advance, please indicate: train number, destination, day of departure, number of tickets required, class of carriage (first, second, third), name and address, and whether the tickets are to be delivered or not.

For trains from Moscow Station advance booking by post should be addressed to: Leningrad, 11, Nevsky Prospekt 33, Byuro Zakazov.

For trains from Vitebsk Station: Leningrad, 13, Vitebsky Vokzal, Byuro Zakazov.

For trains from Baltic Station: Leningrad, 92, Baltiisky Vokzal, Byuro Zakazov.

For trains from Warsaw Station: Leningrad, 30, Varshavsky Vokzal, Byuro Zakazov.

Special reply-paid postcards can be purchased at all post-offices. Other communications should contain a stamped and addressed postcard for reply.

Advance booking can be made by telephone from 8 a.m. till 8 p.m., not less than seven days before the day of departure.

Moscow Station. Tel. 10-00-28 (ext. 1, 2 and 3).

Vitebsk Station. Tel. 19-59-01, 19-59-07.

Warsaw Station. Tel. 92-00-60.

Baltic Station. Tel. 51-00-06 (ext. 431).

Water Transport.

Leningrad Passenger Wharf is at 14, Kutuzov Embankment. Tel. 72-96-85.

Leningrad Sea Wharf is on the Makarov Embankment on Vasilyevsky Island, near Tuchkov Bridge. Tel. 12-11-66.

Smolninsky Wharf, Smolnaya Embankment, near Okhtinsky Bridge. Tel. 12-11-94.

During the navigation season regular trips can be made in the Gulf of Finland, up the river Neva and its tributaries by the following routes.

City routes.

Academy of Arts-Decembrists' Square-Seashore Victory Park.

Kutuzov Embankment-Summer Garden-Seashore Victory Park and Kirov Stadium.

Academy of Arts-Decembrists' Square-Summer Garden-Kutuzov Embankment-Kirov Central Recreation Park.

Departures every 15-30 min. from 9.30 a.m., Sunday from 9 a.m.

Up the Neva.

Academy of Arts-Nevsky Forest Park.

Smolny Wharf-Petrokrepost.

Smolny Wharf-Ostrovki.

Long-Distance Trips.

Leningrad-Novaya Ladoga.

Leningrad-Novaya Ladoga-Sviritsa.

Leningrad-Petrozavodsk-Kizhi-Povenets.

Leningrad-Vitegra-Petrozavodsk.

Gulf of Finland.

Leningrad Sea Wharf-Petrodvorets (non-stop).

Leningrad Sea Wharf-Kronstadt.

Air Transport.

Air tickets for all parts of the Soviet Union can be purchased at the Leningrad Air Communications Agency, Aeroflot, 54, Nevsky Prospekt. Tel. 14-08-04, 14-09-48. From 10 a.m. till 7 p.m.

Bus No. 39 leaves for Leningrad Airport from Manege Square. Airport Tel. 92-56-25, 92-59-27.

Plane departures to Moscow, Minsk, Riga, Kiev, Kharkov, Novosibirsk, Tallinn, Odessa, Kuibyshev, Mineralniye Vodi, Tashkent, Arkhangelsk, Simferopol, Adler, Krasnodar, Stalingrad, Chelyabinsk, Gorky, Petrozavodsk, Sverdlovsk, Murmansk, Kirov.

Airport booking office at Moscow Station. Tel. 12-17-62.

Long-Distance Bus Routes.

Only routes likely to be of interest to tourists are quoted.

For buses leaving from Ploshchad Mira. Tel. 15-94-65. Advance booking six days before the day of departure

No. 70. Leningrad-Tallinn.

No. 72. Leningrad-Pskov.

No. 73. Leningrad-Petrokrepost

No. 76. Leningrad-Vyborg

No. 78. Leningrad-Tartu.

Metro.

The Metro operates from 6 a.m. till 1 a.m. Trains every 2-2.5 min. Tickets to all stations 50 kop.

Avtovo-Ploshchad Vosstaniya, calling at Avtovo, Kirovsky Zavod, Narvskaya (for Ploshchad Stachek), Baltiiskaya (for Baltic Station), Technological Institute, Pushkinskaya (for Vitebsk Station), Vladimirskaya (for Vladimirskaya Square), Ploshchad Vosstaniya (for Moscow Station).

Taxis.

Taxis can be ordered by telephone (10-00-22) or hired at ranks in various parts of the city. Passenger taxi service operates all round the clock, taxi-lorries from 8 a.m. till 10 p.m.

COMMUNICATIONS

Central Post-Office—9, Ulitsa Soyuza Svyazi. Tel. 15-22-79. Open from 9 a.m. till 9 p.m.

Central Telegraph Office—15, Ulitsa Soyuza Svyazi. Tel. 06. Twenty-four-hour service.

Trunk calls.

There are a number of trunk-call offices where one can make trunk calls to other cities for cash. To make a trunk call from a private telephone, dial 07. Trunk calls can also be paid for by a system of coupons. Numbered coupons can be bought at all trunk call offices and the number is quoted when phoning. The Central Trunk-Call Office is at 3/5, Ulitsa Gertsena (24 hr. service).

DIRECTORY AND INQUIRIES

The Central Directory is at 6, Dvortsovaya Ploshchad. Tel. 15-00-49. Inquiries from 10 a.m. till 7 p.m.

The Central Information Bureau "Lengorspravka" is at 11, Ulitsa Gertsena. Tel. 11-76-05.

Information kiosks in all parts of the city answer inquiries about private addresses, give addresses and telephone numbers of organizations, supply information on work of cultural institutions, transport, etc. Kiosks are open daily from 8 a.m. till 10 p.m.

Inquiries.

For inquiries concerning loss of passport apply to the Militia Lost Property Office—6, Dvortsovaya Ploshchad. Tel. 19-78-04.

For property lost in trams, trolleybuses and buses apply to terminal stops.

For property lost in the Metro apply to the Lost Property Office at Technological Institute Station. Open daily, except Sunday, from 9 a.m. till 11 a.m. and from 4 p.m. till 6 p.m.

For property lost in taxis, dial 10-00-22 or taxi-garages. Tels.:

Garage No. 1—32-99-01
Garage No. 2—14-54-42
Garage No. 3—33-43-62.

TELEPHONE

For telephone inquiries, dial 09.

Fire, dial 01; Militia, 02, Ambulance, 03 (24 hr. service); Telegraph, 06 (24 hr. service); Trunks, 07; Time, 8.

Taxis can be ordered by telephone 10-00-22 (24 hr. service).

Train inquiries (all stations), Tel. 15-00-38.

HOTELS

Astoria—39, Ulitsa Gertsena. Tel. 10-00-31.

Baltiiskaya—57, Nevsky Prospekt. Tel. 10-77-42.

Yevropeiskaya—1/7, Ulitsa Brodskovo. Tel. 10-00-10.

Leningradskaya—10/24, Prospekt Mayorova. Tel. 15-00-31.

Moskovskaya—43/45, Ligovsky Prospekt. Tel. 10-00-16.

Neva—17, Ulitsa Chaikovskovo. Tel. 72-14-86.

Oktyabrskaya—118, Nevsky Prospekt. Tel. 10-00-01.

Severnaya—2, Ulitsa Vosstaniya. Tel. 72-04-97.

SHOPS

Apraksin Dvor—Sadovaya Ulitsa, from Ulitsa Lomonosova to Apraksin Pereulok.

Bolshoi Gostinny Dvor—Nevsky Prospekt, between Sadovaya and Dumskaya streets.

Voyentorg—67, Nevsky Prospekt. Tel. 11-73-74.

Dom Knigi—28, Nevsky Prospekt. Tel. 10-00-24.

Dom Leningradskoi Torgovli—21/23, Ulitsa Zhelyabova. Tel. 11-76-27.

Magazin Novinok—23, Nevsky Prospekt. Tel. 14-85-54.

Gift Shop—26, Nevsky Prospekt. Tel. 11-77-86.

Souvenir Shop—100, Nevsky Prospekt. Tel. 72-93-40.

Passage—48, Nevsky Prospekt. Tel. 10-00-49.

Kirov Department Store—9, Prospekt Stachek (at the Narva Gate). Tel. 52-10-54.

Moskovsky Department Store—191, Moskovsky Prospekt. Tel. 98-09-48.

Petrogradsky Department Store—P.S. 55, Bolshoi Prospekt. Tel. 32-86-01.

Frunzensky Department Store—60, Moskovsky Prospekt. Tel. 92-47-48.

RESTAURANTS AND CAFÉS

Astoria—39, Ulitsa Gertsena. Tel. 12-26-72.

Yevropeiskaya Hotel Restaurant—1/7, Ulitsa Brodskovo. Tel. 10-00-10 (ext. 293).

Vostochny—1, Ulitsa Brodskovo.

Kavkazsky—25, Nevsky Prospekt. Tel. 14-66-56.

Metropol—22, Sadovaya Ulitsa. Tel. 14-01-36.

Moskva—49, Nevsky Prospekt. Tel. 11-12-13.

Primorsky—P.S. 32, Bolshoi Prospekt. Tel. 32-61-00.

Severny—12, Sadovaya Ulitsa. Tel. 15-02-76.

Universal—106, Nevsky Prospekt. Tel. 73-72-73.

Central Recreation Park Restaurant—Yelagin Island. Tel. 34-60-40.

Chaika—14, Naberezhnaya Kanala Griboyedova. Tel. 11-96-31.

Avtomat Café—45, Nevsky Prospekt. Tel. 11-08-56.

Neva—30, Nevsky Prospekt. Tel. 15-34-90.

Sever—44, Nevsky Prospekt. Tel. 14-85-24.

Dairy Canteens and Milk Bars.

Aurora Café—16, Nevsky Prospekt. Tel. 15-37-63.

Leningrad Café—96, Nevsky Prospekt. Tel. 72-94-33.

Dairy Canteen—55, Nevsky Prospekt. Tel. 14-75-75.

Dairy Canteen—119, Nevsky Prospekt. Tel. 11-73-05.

Dairy Canteen—57, Liteiny Prospekt. Tel. 72-69-37.

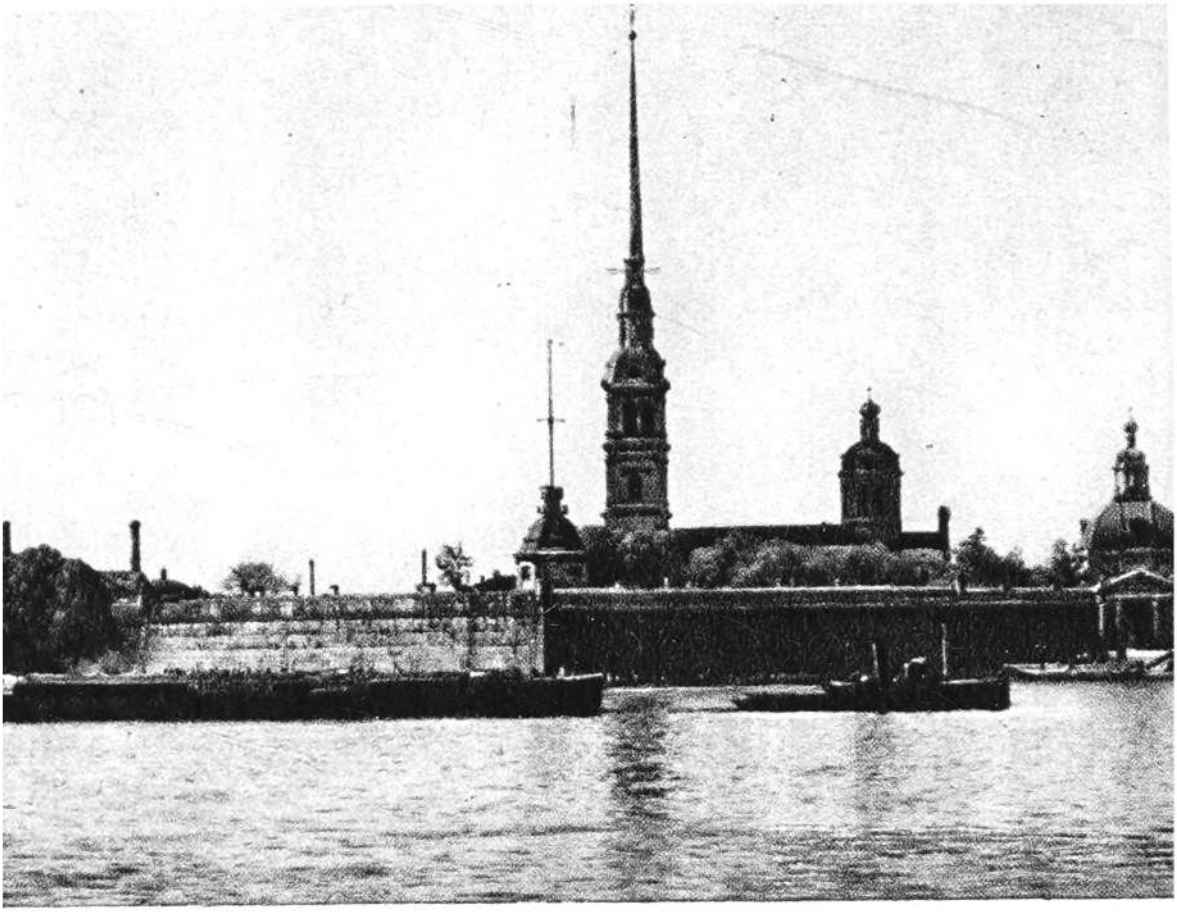
Dairy Canteen—P.S., 61, Bolshoi Prospekt. Tel. 33-19-22.

Dairy Canteen—P.S. 2, Michurinskaya Ulitsa.

ILLUSTRATIONS

1. Monument to Lenin in the square in front of the Finland Station
2. Peter and Paul Fortress
3. Cottage of Peter I (with a special protective covering)
4. Cruiser *Aurora* moored near the Nakhimov Naval College
5. Smolny
6. Taurida Palace
7. Building of the former Kshesinskaya Palace
8. Summer Garden. In the background is a monument to I. Krylov
9. Ornamental grille round the Summer Garden
10. New Hermitage
11. Palace Square and Triumphal Column
12. Winter Palace
13. Arch of Triumph at the General Headquarters
14. Admiralty. Main entrance
15. Monument to Peter I in Decembrists' Square
16. St. Isaac's Cathedral
17. Marble Palace, now the Leningrad branch of the Central Lenin Museum
18. Armoured car from which Lenin delivered his speech
19. Field of Mars. In the foreground is the Monument to the Victims of the Revolution; in the background, Lenenergo House, formerly the Barracks of the Pavlovsky Regiment
20. Winter Palace and Rostral Column
21. View of the Strelka of Vasilyevsky Island
22. Building of the Leningrad City Soviet of Working People's Deputies (formerly the Mariinsky Palace)
23. Anichkov Bridge
24. Branch of the U.S.S.R. Academy of Sciences; right —building of Peter's Kunstkammer

25. Kazan Cathedral
26. Building of the Academy of Arts
27. Egyptian sphinx on the quay near the Academy of Arts
28. State Russian Museum
29. Pushkin Academic Drama Theatre
30. Public Garden in Ostrovsky Square with monument to Catherine II in the centre
31. Monument to Pushkin in Arts Square
32. Saltykov-Shchedrin Public Library
33. Rossi Street
34. Nevsky Prospekt near the Gostiny Dvor
35. Main avenue of the Victory Park
36. Monument to the men of the destroyer *Stereguschchy*
37. Moskovsky Prospekt
38. Kirov Square
39. Village of Tentelevka. Its site is now taken up by Kirov Square
40. Avtovo Metro Station. Underground vestibule
41. Kirov Stadium
42. Mosque near Kirov Prospekt
43. Petrodvorets. Grand Cascade
44. Town of Pushkin. Hermitage
45. Avenue of Fountains; view from the upper terrace of the Grand Cascade
46. Cameron's Gallery
47. The "Girl with a Pitcher" fountain



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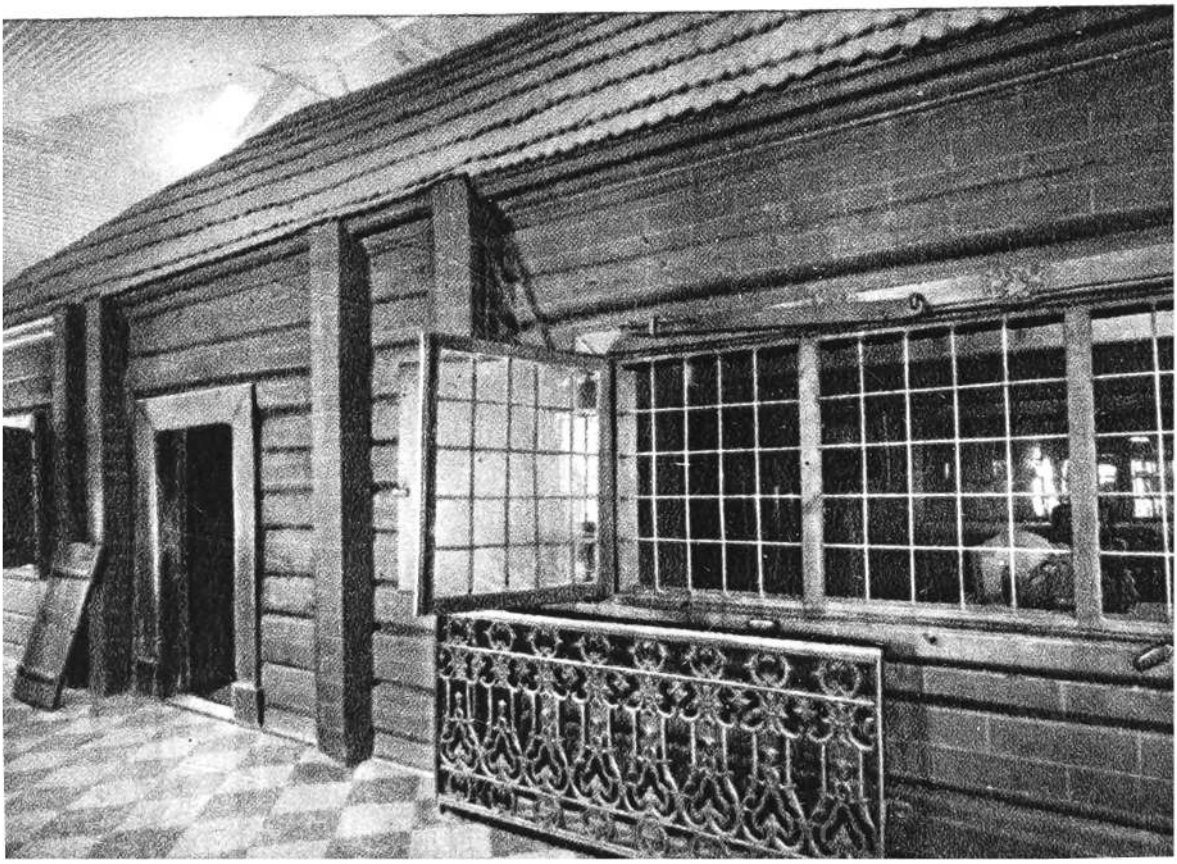

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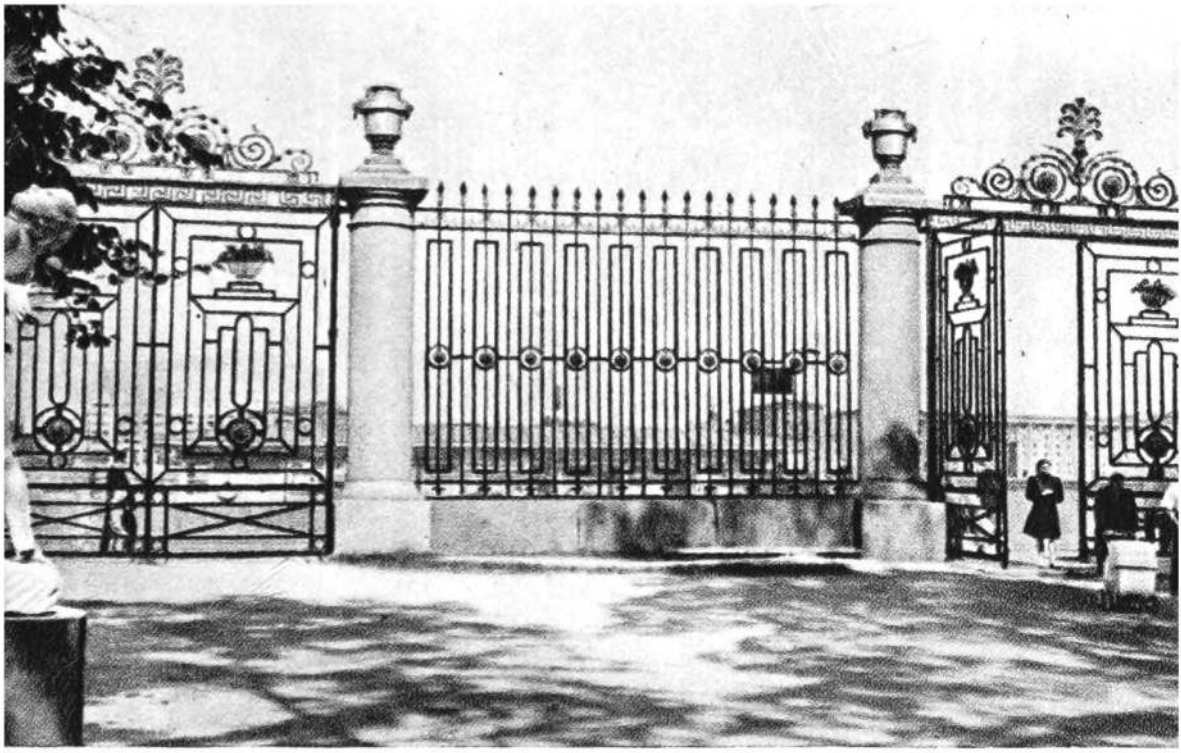

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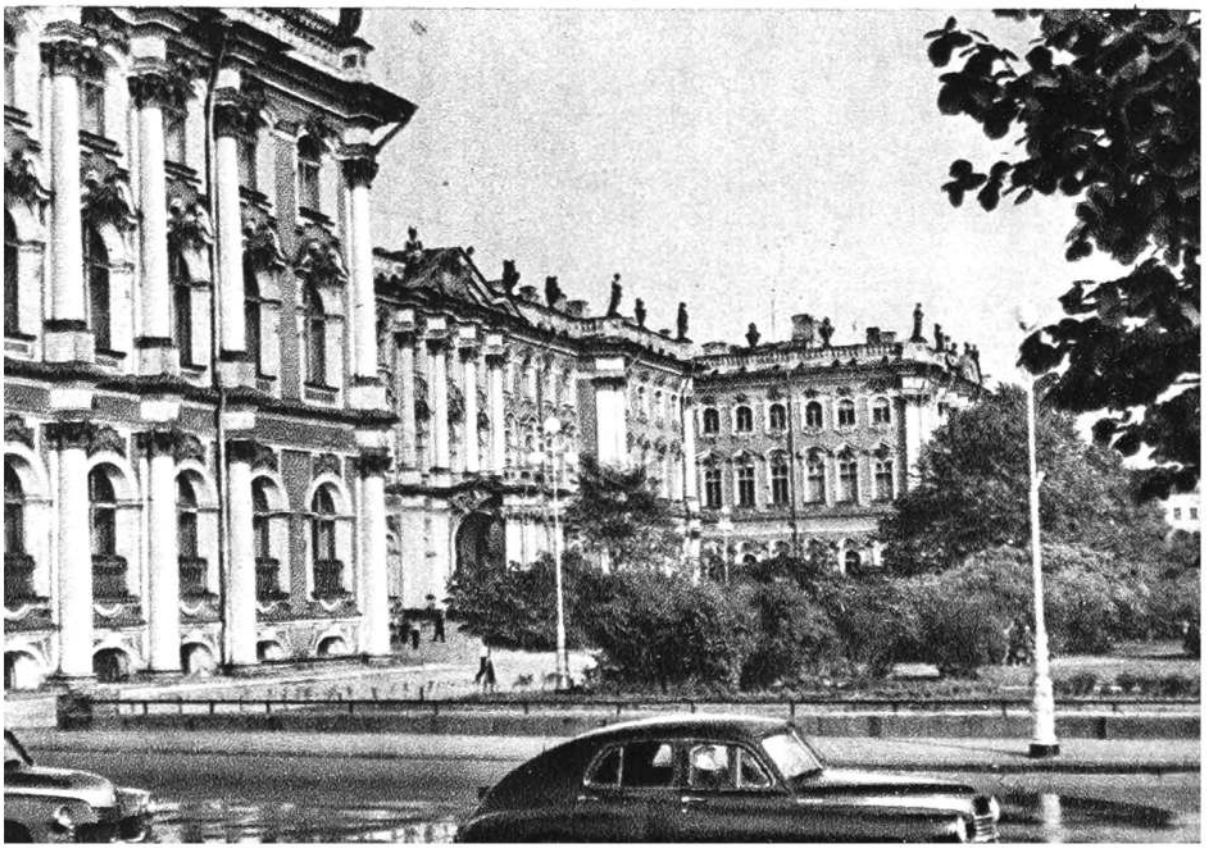

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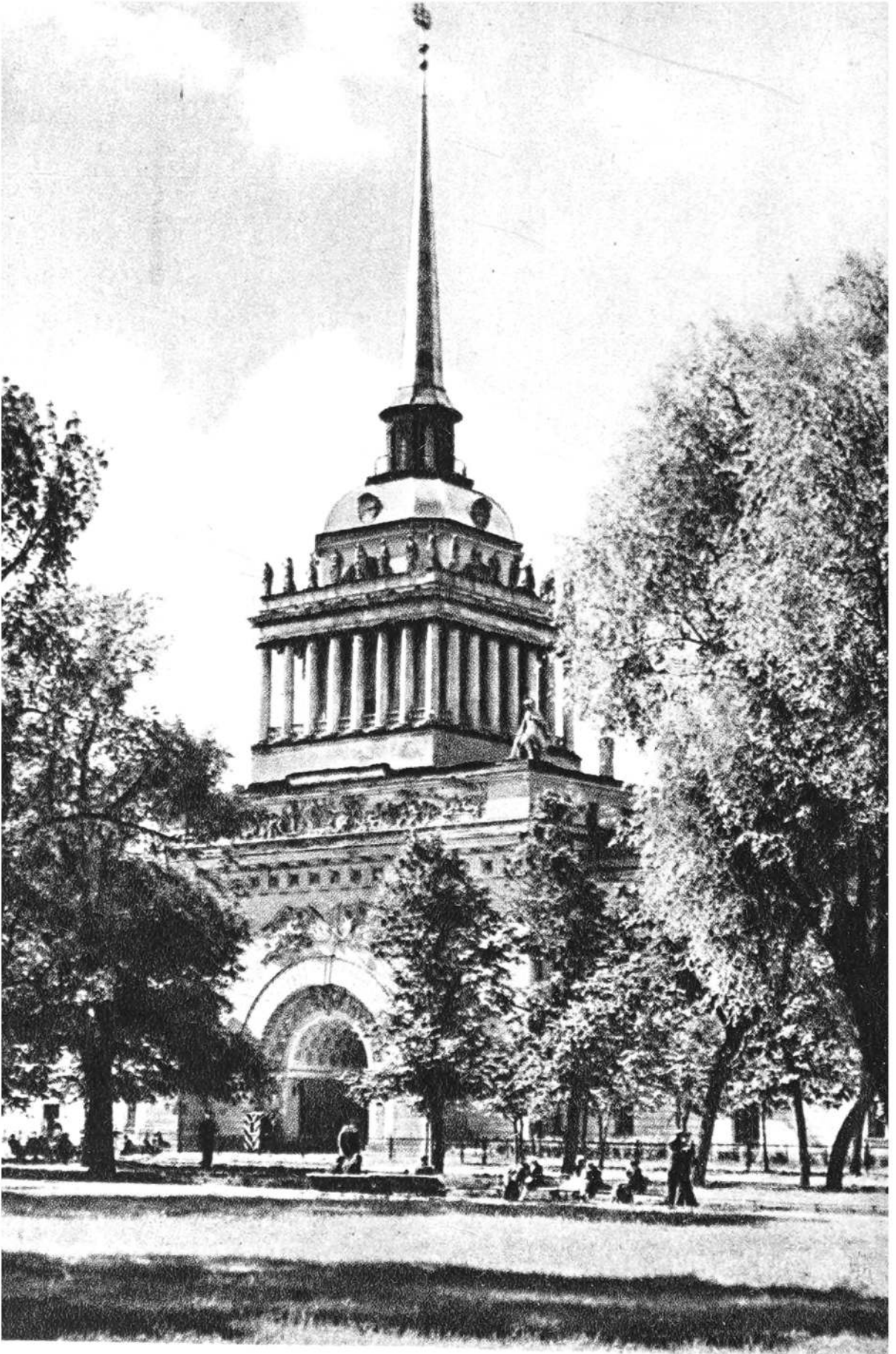

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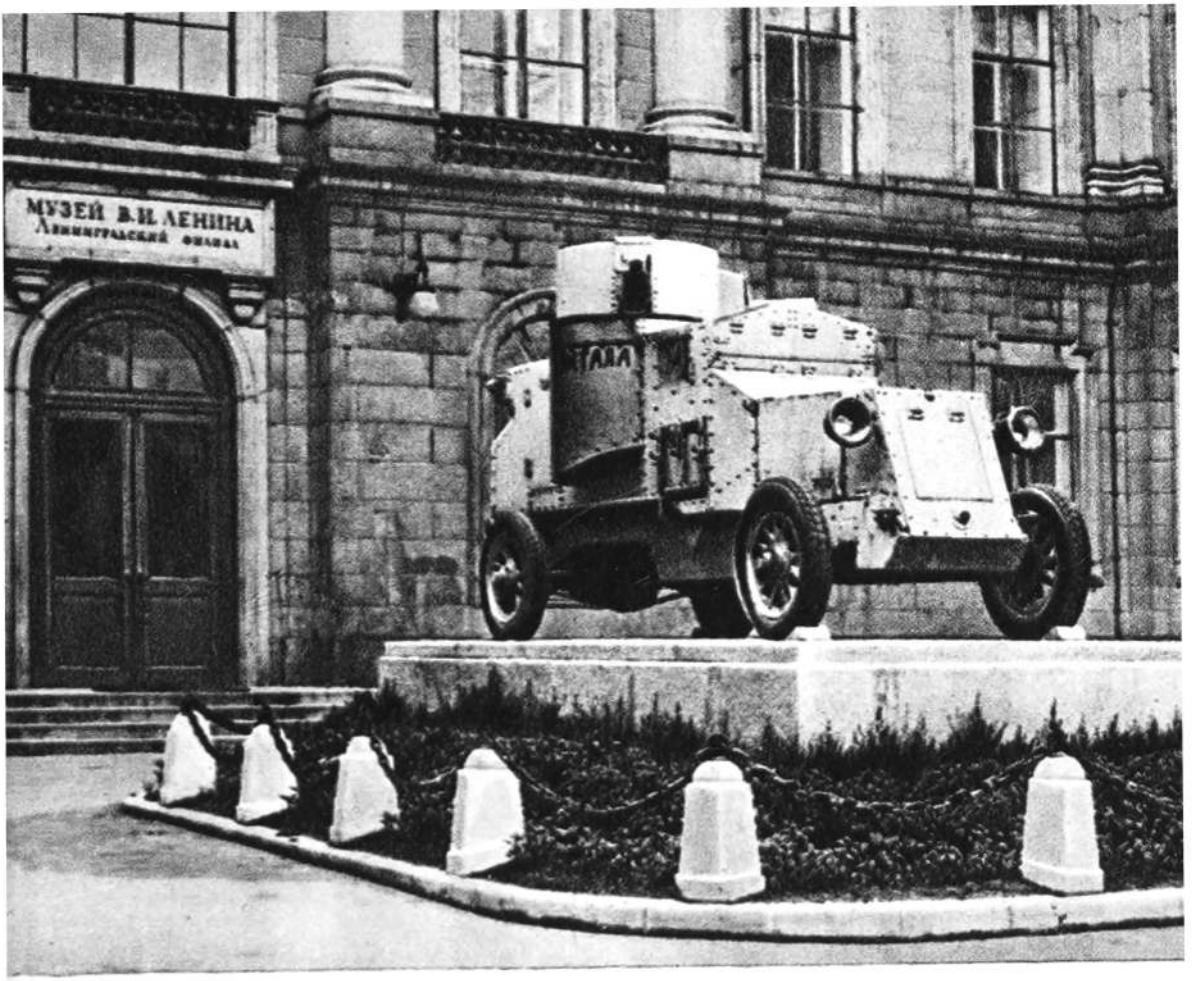

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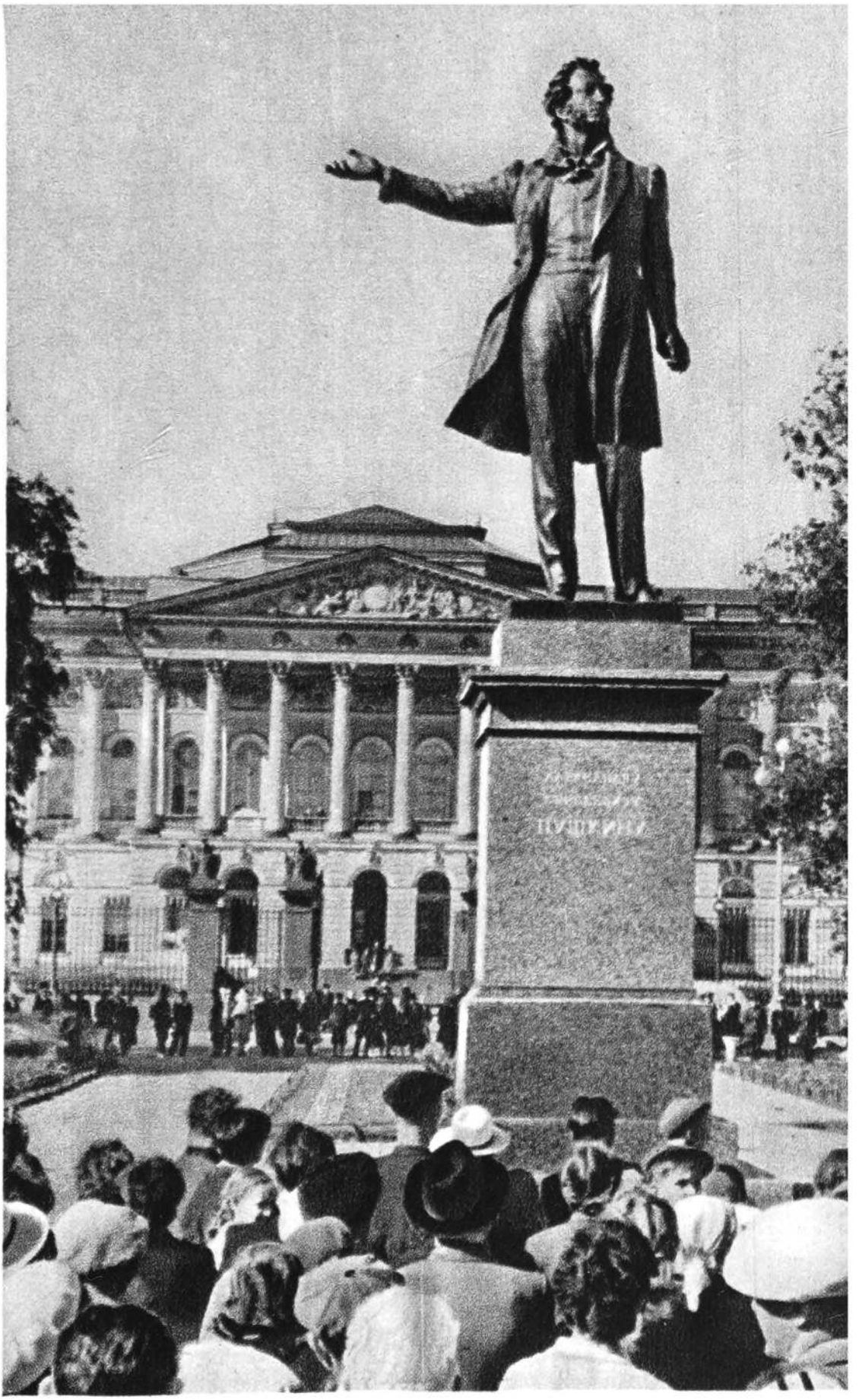

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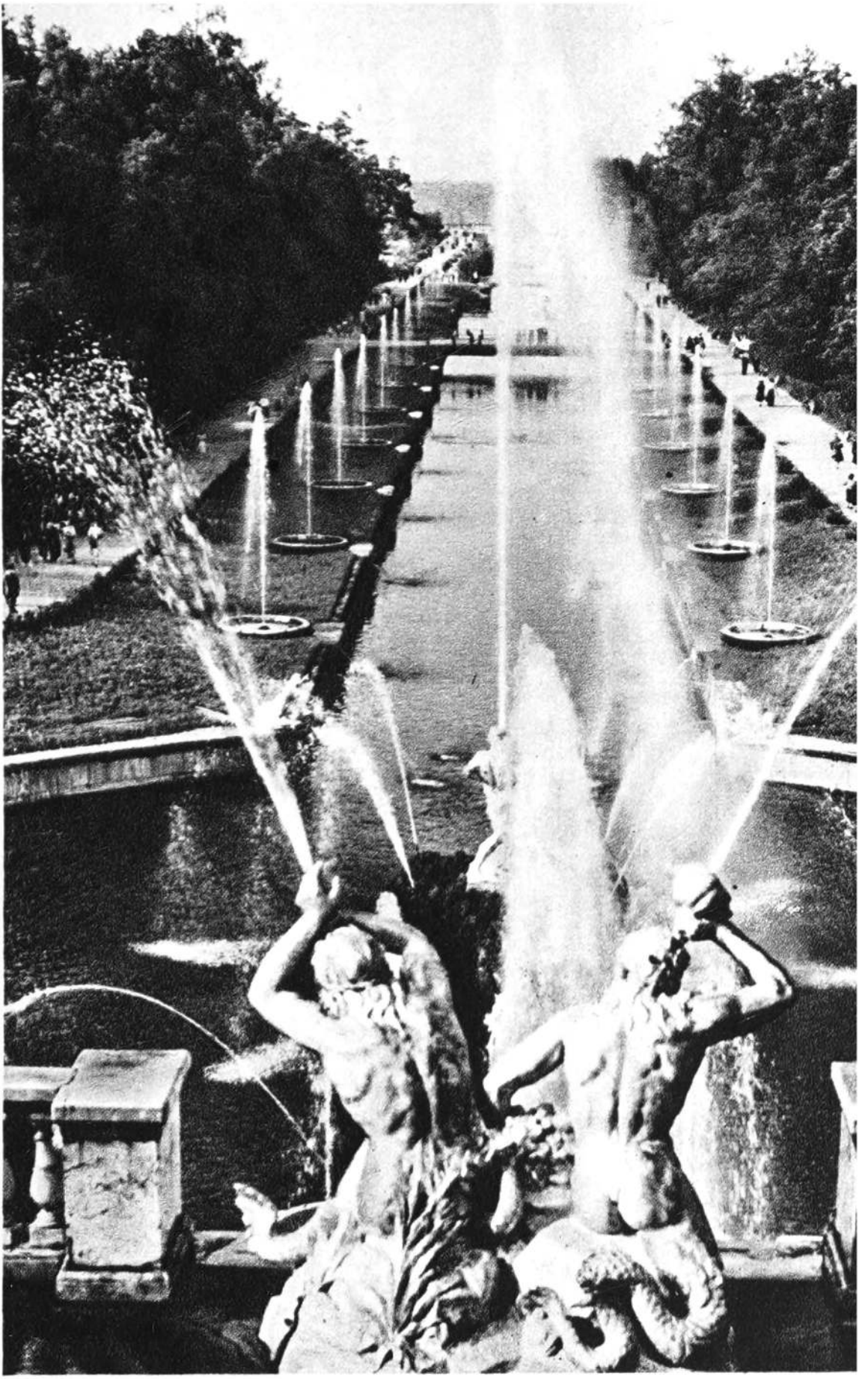

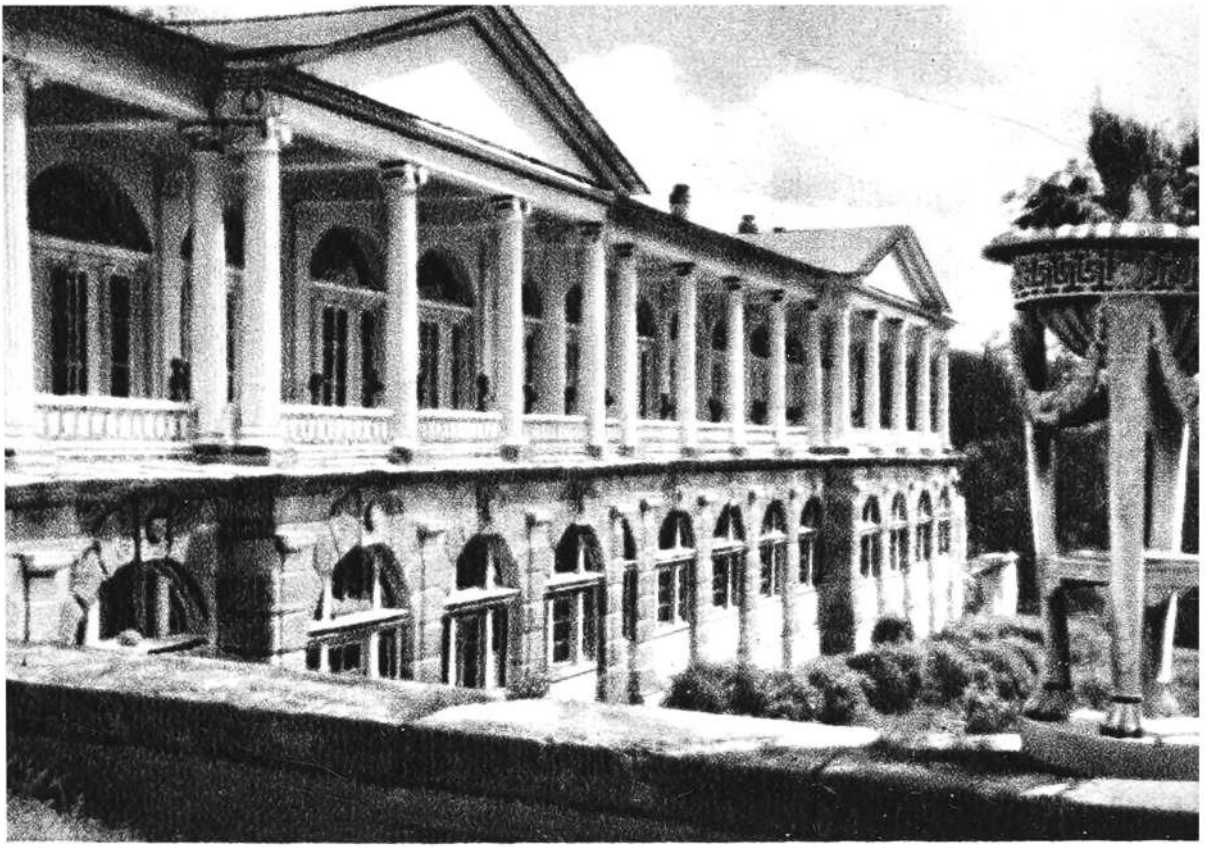

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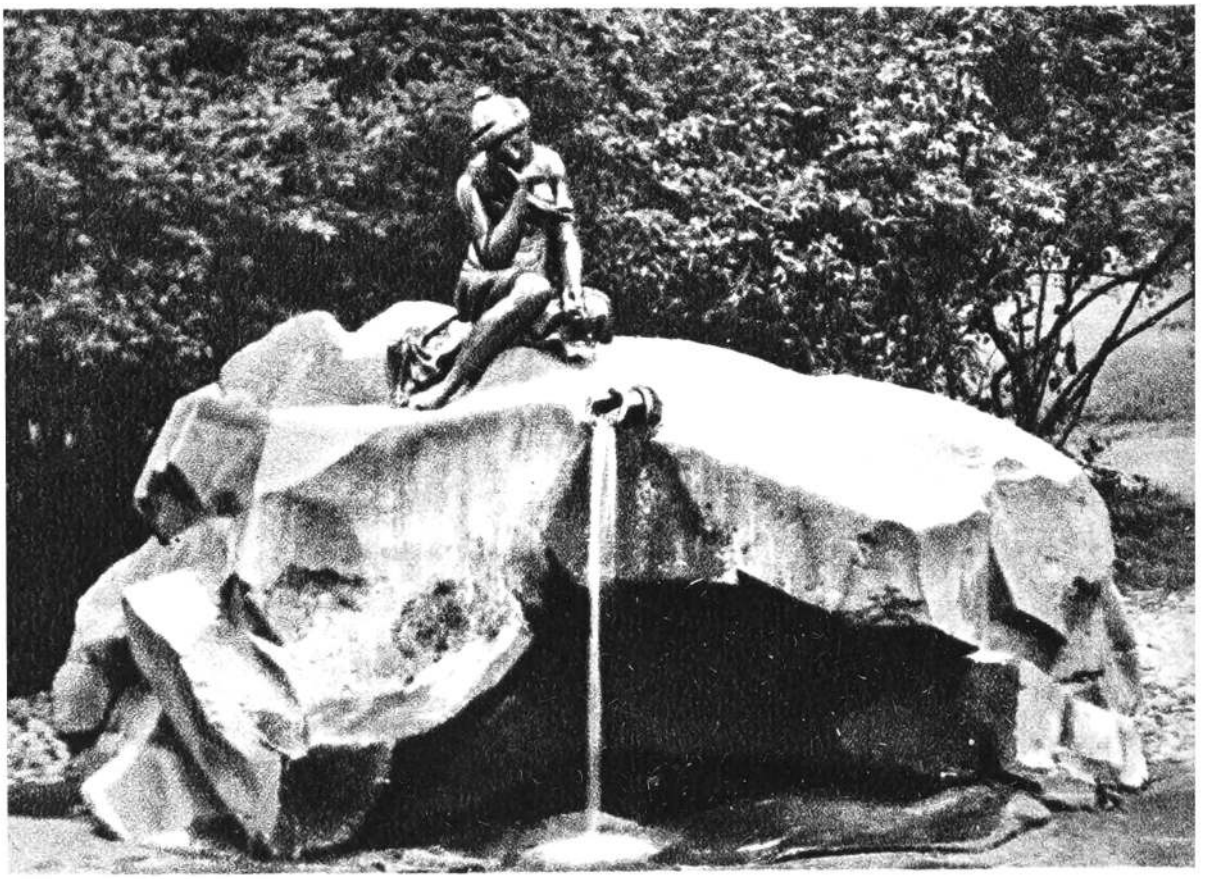

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